

# psa

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

# Journal

Vol. 27, No. 1—JANUARY, 1961

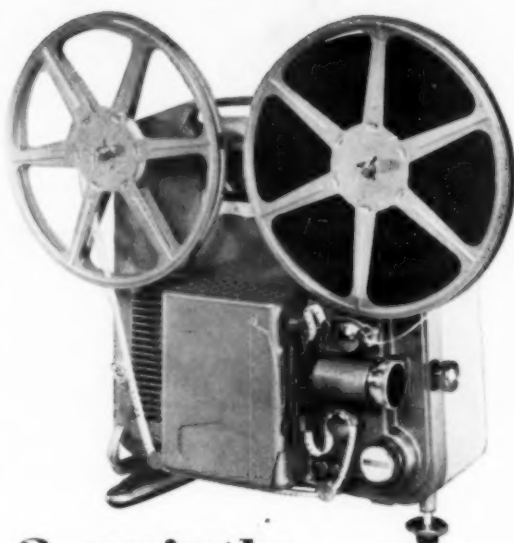
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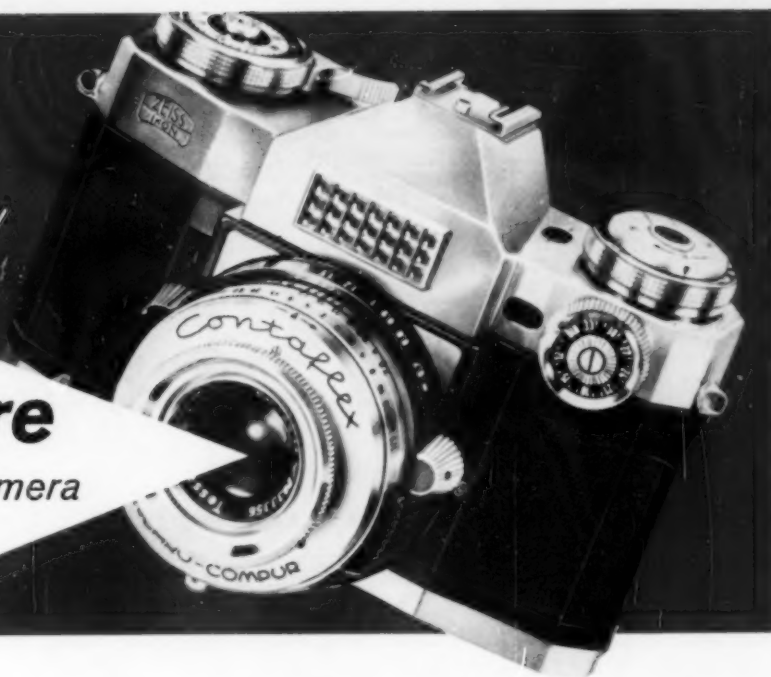
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Volume 27, Number 1

JANUARY, 1961

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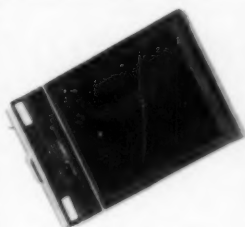
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PSA JOURNAL



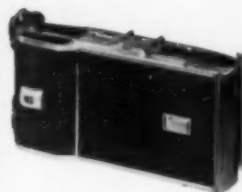
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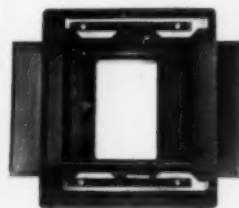
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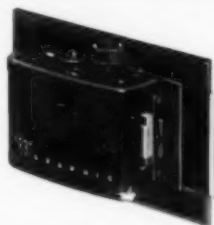
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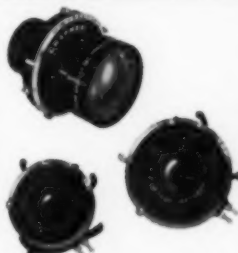
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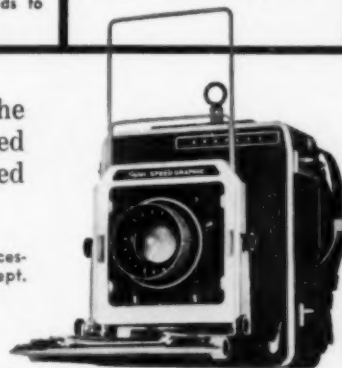
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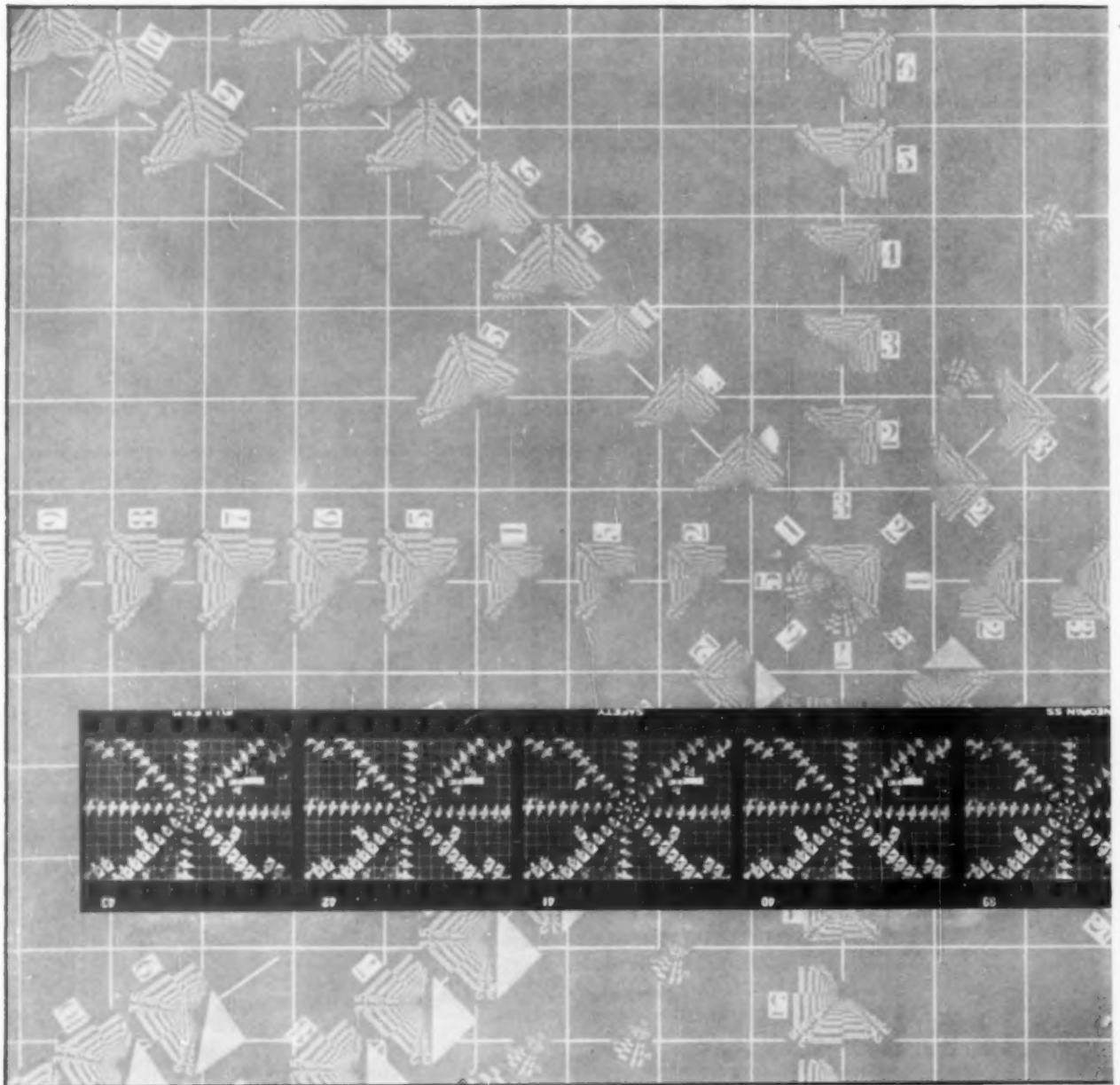
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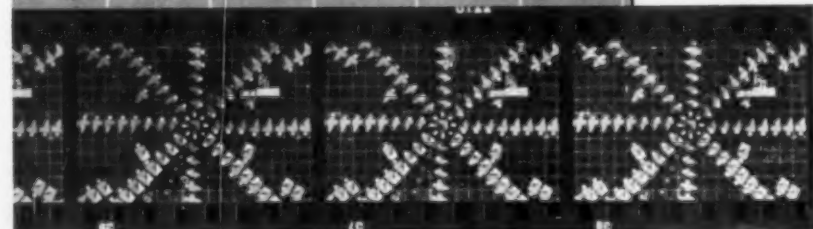
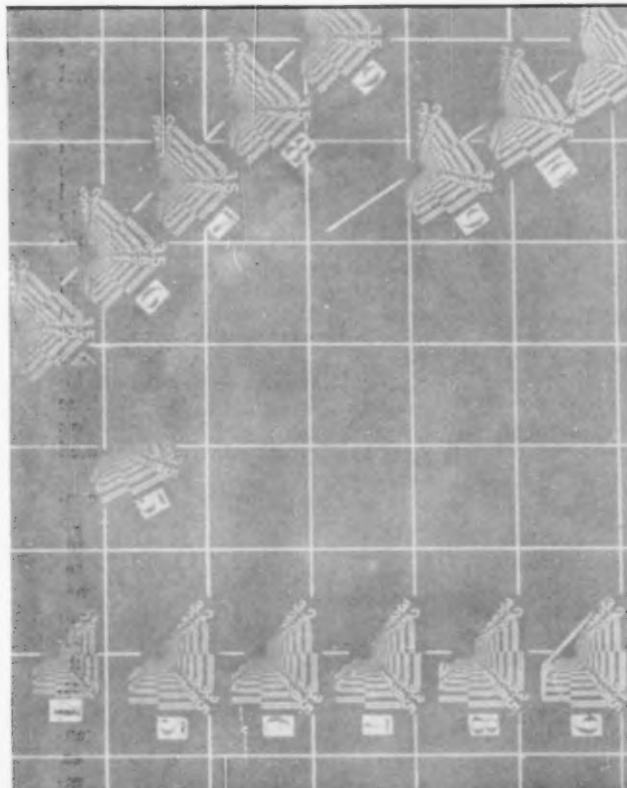


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# The President REPORTS

Nestor Barrett, FPSA  
Executive Vice-President  
Guest Reporter

NOW THAT YOUR Society has passed the ten thousand mark, your officers are giving more and more thought to its organizational structure.

Twenty-five years ago PSA was formed out of another group called the

Associated Camera Clubs of America. As the name implied this was an association of camera clubs, so that the original orientation of PSA was as a service organization for camera club activity. Although camera clubs are still an important factor in PSA, there has been a gradual and continuing change toward activities which are of primary interest to the individual member.

Probably a large factor in this change has been the success of our national conventions, and of our regional meetings, where our members get acquainted with one another and form what are often strong and lasting friendships.

So in a sense we find ourselves with an organizational structure primarily adapted for service to camera clubs and camera club councils, and yet we have a growing demand for more personal contact and service.

Because of the importance which the individual member has assumed in the Society, we have developed two complete and separate organizational lines which, curiously enough, seem to work out pretty well and not to conflict with each other.

It was inevitable that when individual members began to hold meetings in either regional or national conventions, they would tend to group themselves in accordance with their particular interests in photography. Out of these groupings grew our seven divisions with their completely self-contained organizations.

In addition to this we have a conventional line organization headed up by President Goldman and the national officers. Each of these officers is responsible for some portion of our major activities, so that within this small management group there will at all times be knowledge of the complete activities of the Society. For instance, as Executive Vice-President, I am responsible for knowing, at least in a general way, what is going on in the Zones, the Divisions, the Camera Club Committee, the Chapters Committee and the Service Awards Committee.

Next on the officer level are the other board members. This group includes the Zone Directors who have responsibility over large geographical areas and who are expected to guide and assist the real grass roots representatives of the Society, the District and Area Representatives.

All of this complex organization, to some extent, like Topsy "just grewed." And now as we move into an era in which we may see ourselves expand considerably, your Board of Directors is beginning to wonder whether another good look should be taken at our organizational structure to see if it can be

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streamlined and improved so as to serve our membership better.

The first action on this was taken at the board meeting at Houston when a committee consisting of the Society's officers and the By-Laws Committee under Dr. H. Clyde Carlton, FPSA, were directed to make a study of the subject for a report to the Board of Directors at some future meeting.

We need the best thinking in the Society on this subject. If you have any ideas don't hesitate to contribute them to any member of the committee.

—Nestor Barrett, FPSA

## Book Reviews

**CAMERA AFLOAT** by H. S. Newcombe, FRPS. The Focal Press, available through Amphoto, New York. \$5.95

FOR ANYONE interested in sailing, *Camera Afloat* would be appreciated; for one interested in photography it would be of great interest; but for anyone interested in both sailing and photography this book would be wonderful. The photographs and their reproductions are excellent and they run the gamut from the pictorial, to the sombre, to the dramatic.

The author, a sailing man himself, discusses cameras, lenses, camera technique, and "facts about photography" in a somewhat technical manner but relates this information only to its importance in the photographing of boats. His writing is of an easy style and is pleasant reading and the information he puts forth can be understood by anyone having even a cursory understanding of photography. He covers all aspects of the subject and gives the reader the benefit of his experience in many hints and suggestions. For example, speaking of a boat that is moving toward you and is about to be photographed, he says, "Wait until it is closer than you think." This axiom might apply to many types of photography.

He covers exposure, focus, action, perspective, composition, and color and discusses their importance in shooting aboard ship or in photographing boats. He also tells how to capture heavy seas and nasty weather. In the back of the book there is a list of photographic terms and also a list of sailing expressions, something which will help the land lubber with a camera appear a little more salty aboard a ship. The publisher says about the author, "He passes on not only his genuine enthusiasm for both hobbies but a great deal of solid experience to photographers and sailing men alike." And I must add, indeed he does.—*Peter Gibbons, 4539 Via Ventura, Malibu, Calif.*

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**Fig. 1**—What can you find in this picture, made from a polished agate cabochon? The author turned it different ways to discover thunderheads, a pug and a ghost rider.

## Prints from Agate Negatives

Here's a fascinating experiment to try if you're a rockhound or know one who will lend you a few specimens of translucent agate

By **AGNES M. HOLST, APSA**

(Illustrations by the Author)

AGATE NEGATIVES? Sure, if you are a shutterbug as well as a rockhound and have an enlarger as well as imagination. You can have hours of fun with translucent agates of various kinds. Try slabs from standard thickness ( $\frac{1}{8}$ " to  $\frac{3}{16}$ " ) to very thin, some polished, some not.

I was playing around in the dark-room one day searching for something different. Just for the fun of it, I placed a polished cabochon in the enlarger on top of the negative carrier and exposed a piece of photographic paper through it, using the "cab" as the negative. The result, Fig. 1, intrigued me. I can see at least four pictures in it, depending on how the picture is viewed.

The other two illustrations are from a small slab of white and tan dendritic

agate. The slab being about the thickness of the negative carrier of a  $2\frac{1}{4}$  x  $3\frac{1}{2}$  enlarger, I just placed it where the regular glass negative carrier ordinarily would be. If the piece is too small to stay in place, let it rest on a piece of glass. Most enlargers have lamphouse and condensers that may be removed easily. If the piece of agate cannot be placed in the position of the carrier—place the piece of glass there, remove the lamphouse and the condensers, and place the agate down on the glass, and replace the condensers and lamp as usual.

After selecting the likely looking area, make at least a 5x7 print. When it has been in the hypo for a few minutes, it can be studied for possible pictures. In this case, two were found and were fur-

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Fig. 2—Is it a witch or a "crab" who has had his claim jumped? It takes a little imagination to find pictures in rocks, and they don't necessarily look the same after you have printed them.

ther enlarged to fill the 5x7 frame. Fig. 2 is probably the "crab" whose claim was jumped, while Fig. 3 is the rockhound himself. You will find that considerable exposure is required, depending on the thickness and density of your material.

A very interesting observation is the fact that I had another totally different picture visualized before I started. This one did not show up at all in the print. Also, there are different patterns visible on the print, depending upon which side of the slab is down. So if nothing shows up at first, try turning the slab over. I noticed on the print of the cabochon that polishing both sides helped the clarity greatly. But the rockhound prints were made from a slab with neither side polished. At any rate, here is an idea for you camera fans who might also be rockhounds.

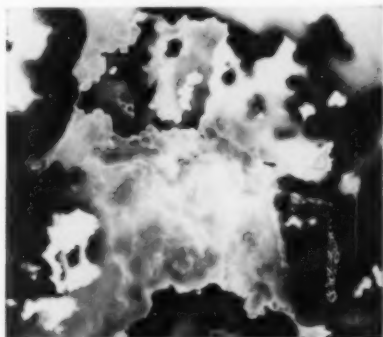


Fig. 3—The rockhound, found in an unpolished specimen of dendritic agate.

JANUARY 1961

## Recorded Lectures

Editor Charles L. Martin  
Route 3, Box 779, Excelsior, Minn.

THE INCLEMENT WEATHER period of the winter months is an excellent time to do good portrait photography. Your Recorded Lectures Program has four lectures that could make the big difference between "run of the mill" and top quality pictures.

We would like to suggest a portrait educational program series for your club's calendar between now and the coming of the first robin. The results for your members will be better portraits for competition nights and parents and grandparents as well.

A good starting lecture is "Compositionally Speaking" by Thomas Limborg, FPSA. The compositional hints in this lecture are invaluable. The slides showing some of Tom's self-portrait character studies give rise to many interesting ideas and new angles of approach.

Following Tom's lecture we suggest you view either *Color Portraiture* by Robert Speck, *Children as Subjects* by Dr. John Super, FPSA, or *Creative Portraiture* by J. M. Endres, FPSA.

Dr. Super's lecture is an excellent one for those who are interested in the more informal type of child portraits. The new grandfather and father (as well as grandma and mom) will find much of help and interest in this lecture.

Robert Speck's lecture is an excellent example of 35mm color portrait work and the bevy of cute and pretty models he uses will make all the fellows in your club envious of him.

The lecture by "Jake" Endres is one from which both Color and Monochrome enthusiasts can learn much. It is a must lecture for the serious B&W worker. You are shown how "Jake" creates pictures through the choice of model, pose, mood, and props. With his methods you will have a minimum of dark room work on your B&W prints. You are further shown the use of the monochrome blue viewing glass as an aid in visualizing the print.

If you would like more information just drop a card or note to: Nelson Murphy, APSA, RLP Director of Distribution, 445 Allison Ave., Washington, Pa.



J. M. Endres, FPSA

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# The Diffuser

Is there something in photography about which you feel very keenly? Would you like to pick up your pen, mount a white charger, and be off to slay a dragon? Then write to The Diffuser. Letters should be brief, concise and limited to a single subject. Only signed communications will be considered, but writers' names will be withheld if they so request. Address your letters to The Diffuser, PSA Journal, 1822 Leland Ave., Chicago 40, Ill. We can't guarantee to publish every one, but will try to present a cross-section of members' thinking each month as space permits.—ED.

## Mission for nature photographers

Naturalists and others who appreciate the tremendous values of our wildlife heritage are greatly disturbed over the depletion of this once bountiful natural resource. Surely, this is a tragedy of the highest magnitude—the more grievous for civilized man's neglect and greed produced it! . . . While it is the moral duty of every responsible person to assist in the conservation of our limited wildlife resources, the nature photographer has a unique opportunity to help. The least he can do is to observe common sense rules of consideration for the wildlife and the natural environment with which he works. Unfortunately, many seem concerned more with getting prize-winning pictures than with the well-being of their subjects. . . . The wildlife photographer can do much to acquaint the uninformed with urgent needs relating to the

preservation of valuable wildlife resources and at the same time, he can dispel superstitions and erroneous information that influence many to destroy animals.

There are many photo-naturalist associations whose separate efforts might well be merged for the preservation of wildlife. It is the intent of one such organization, the Thomas Nuttall Society of Southern California, to ascertain whether it may be possible to unite with such groups as the Cam-Nats of New England, the Photo-Naturalists of San Diego, and other groups for the purpose of sharing techniques that might reduce the squandering of our wildlife heritage. Should such interest be manifest among nature photography groups, wherever they may be, they are urged to communicate with . . .

Burdette E. White, APSA  
Box 247  
Perris, Calif.

## PSA JOURNAL

### The mind can absorb . . .

Slide salons are boring! They are getting more boring each year. The slides get better and better, but the salons get longer and longer. Result: posterior paralysis, followed by perceptive paralysis. The mind can absorb only what the seat can endure. . . . PSA requirements say each slide must be projected three times, so the salon chairman just shrugs it off and goes right ahead with shows which get longer each year. Somewhere this must stop, or we will drive away all our audience.

A few sponsoring groups have tried to do something. Some salons severely restrict the number of slides to be accepted. If such a policy persists it eventually drives away many exhibitors for the very good reason that exhibitors like acceptance. If a salon habitually runs such a tight show that only 10 to 15 percent of the submitted slides are accepted, exhibitors start unconsciously boycotting it simply because they get tired of submitting good slides only to get repeated total rejects. A few salons have done beautiful jobs of organizing their shows, with appropriate background music and arrangement of slides in a meaningful sequence instead of alphabetically by maker's name. Such efforts are limited by the number of people who have the time and talent to work up exhibitions of this caliber. Time is an enemy! PSA rules are very strict, and trying to do anything really constructive within the

**KODAK  
RETINA  
REFLEX S**  
Camera, f/1.9



Kodak  
TRADE MARK



time allowed is extremely difficult. . . .

The exhibitors want acceptances. The committee wants a good show. PSA wants efficient management which will protect the interests of all and stimulate interest in photography. Within this framework there must be procedures which would give everyone what they want. The show could be divided into segments of reasonable size, each representative of the whole. This would require a relatively large number of scheduled showings if the PSA requirement of three projections of each accepted slide is followed. Available time and manpower might make such a large number of showings an impossibility for many clubs. Another solution might be modification of PSA rules to eliminate the 3-projection requirement as it applies to each accepted slide. Why wouldn't it be reasonable for the jury to accept slides solely upon the basis of quality, without limiting percentages, and for all accepted slides to be listed in the Salon Catalog as usual; but for the Salon Committee then to select from the accepted slides a representative show which would then be projected a minimum of three times? Such a procedure would make it possible to eliminate the boring and sometimes embarrassing duplications of subject matter and to tighten the show so it becomes a stimulating experience instead of a boring ritual. . . . A salon should be a delight to the eye and an inspiration to the mind. It can be both

if its length and content are balanced against reasonable projection time. . . .

A. Nonny Moose

• The pertinent requirement calls for two showings, not three. In the Requirements for PSA Color Division Recognition of International Color Slide Exhibitions, effective January 1, 1959 and revised March 1, 1960, it appears as follows: "Item 6. At least 2 public showings of the Exhibition." Mr. Moose does not appear in the Membership Directory, of course. His name has been withheld at his request.—Ed.

### Sex rears its ugly head!

This is an appeal for someone to start a movement against PSA Exhibits accepting slides and prints of *nature subjects mating*. One doesn't have to be a prude to feel that this is unnecessary.

True, our aim in PSA Nature Division is to acquaint people with the world around us—as well as to present beautiful pictures of same—but it is not necessary to picture nature subjects in the act of mating in order to do this. People come to the shows to see and enjoy lovely pictures, not to be subjected to this type of education. . . . One way to stop them is for the judges to reject these pictures. . . . These reverberations are being heard in many groups, with the conclusion that this practice is *in very bad taste*, but as yet no one seems to have done anything about discouraging the practice. It causes jokes and snickers

from children viewing the shows (this I have witnessed in a Museum print showing), and I am glad to say that even in this sex-liberal country there are still many adults who feel embarrassment at the display of mating in public, even though it is in the realm of entomology or zoology.

Peggy Jordan  
Brighton, Mass.

### Triple-threat Pictures

With the advent of the color print in club competitions, many clubs are facing a new problem. Simply stated, it is: How does the membership react to a contestant entering the same, identical picture in *three separate contests*—monochrome, color print and color slide? Many advanced workers today exhibit a picture in all three divisions, a picture made from the same color negative, color transparency (by means of a conversion negative), or from three practically identical exposures on different films, taken at essentially the same time. . . . Before the coming of color prints, a monochrome and a color slide of the same picture frequently would appear. However, color made one look different and each could be of interest. To add a *third* appearance, while perhaps a great achievement for the photographer, is frequently dull and repetitive to the audience. . . . One possible solution might be to permit the entry of the same picture in all three media, but not in any one contest

## Look into this

★ PICTURE IT NOW—  
See it again and again

Put your eye to this Kodak Retina Reflex S Camera. Focus the lens, from far to near. Notice how the *entire* picture moves in and out of focus?

What you're seeing is what the lens sees, exactly the way the lens sees it. It's the whole picture because you're viewing on this Retina Camera's full-area ground glass.

### Full-area ground glass

The key words here are "full-area." The ground glass in this viewfinder extends edge to edge, corner to corner. So you see your whole picture come into focus. Not just a fragment.

This is complete-image control. The kind professionals get when they view and focus under their black cloths.

You see brilliant detail in this finder because you always view through a wide-open lens.

You can compose painstakingly. You can study details right out to the edge of the finder. There's no drop-off in brightness. When a great picture won't wait, you can focus fast! Because you bring the entire scene to sharpness.

### Split-Image rangefinder

Even in extraordinarily dim light you can still focus on critical details, using the clear split-image rangefinder in the center of the ground glass.

With the Kodak Retina 50mm lens you can work three feet from your subject. Add auxiliary lenses, and you can close the gap to less than 6 inches when you use the f/2.8 lens. No parallax—you can drop the word from your vocabulary.

The shooting controls on the Kodak

Retina Reflex S Camera are beautifully coordinated. Match pointer to meter needle, and exposure is set, the Compur shutter is linked to the lens. Shift shutter speeds (they go up to 1/500) and the f/stop adjusts automatically. With each focus or aperture change, twin pointers automatically adjust to show the near and far limits of the new depth of field.

You can stretch your view far and wide with four Retina interchangeable lenses—28mm to 135mm. A complete selection of photo aids is available to help you explore the many fascinating byways of photography.

Look into the Kodak Retina Reflex S Camera at your dealer's soon. From the solid way it fits your hand, you'll sense great pictures are just a shutter click away.

Kodak Retina Reflex S Camera with f/1.9 lens, less than \$240. With f/2.8 lens, less than \$200. One of the finest camera values Kodak has ever had the pleasure of offering.

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year. In this case patience would be rewarded, interest heightened, and the competitor just *might* find a better picture before the next year rolled around.

Edwin W. Lewis  
Riverside, Conn.

• How about stereo as a quadruple threat?—Ed.

### ... in the right direction

The September issue of your fine magazine contained an article by Mr. George W. Cushman concerning lighting equipment for taking movies. We were particularly impressed with his forthright observations concerning the use of lightbars



as a convenient source of portable illumination. His comments about the shortcomings of lightbars have been noted and generally we must concur with him. Apparently, however, Mr. Cushman has not become acquainted with the features of the Arkay Bounce-Ray Light Bar. This unit

has a lower camera bracket so that the lights are above the camera lens. The two end lamps rotate 180° so that the light is spread more uniformly in a vertical area.

... While we do not claim that this unit eliminates 100 percent of indoor lighting problems, we do feel we have made a good step in the right direction.

A. L. Milnar  
Arkay Corporation  
Milwaukee, Wis.

• See the "New Products" department for more barlight developments—Ed.

### "A" and "R" vs. slide scoring

... As I go through my pile of exhibition reports for the past year or so I find that within my experience only two salons use the wholly inadequate and disappointing "A" and "R" method of reporting. To me both the method of scoring and the total score of each slide is very important for statistical and appraisal purposes. ... Only when I know the score and see the judges' rating of a slide through several exhibitions can I measure its value for further trials. I consider the total score only the minimum data to which I am entitled. ... I feel that the blunt "A" and "R" system is a discourteous and unfair treatment to exhibitors who await the results and enjoy having some clues as to how their slides or prints rate with the judges. This is part of the game. Aren't the salons as much for the pleasure and

development of the entrants as for those who sponsor and view the exhibition? ...

Russ Williams, Sr.  
St. Paul, Minn.

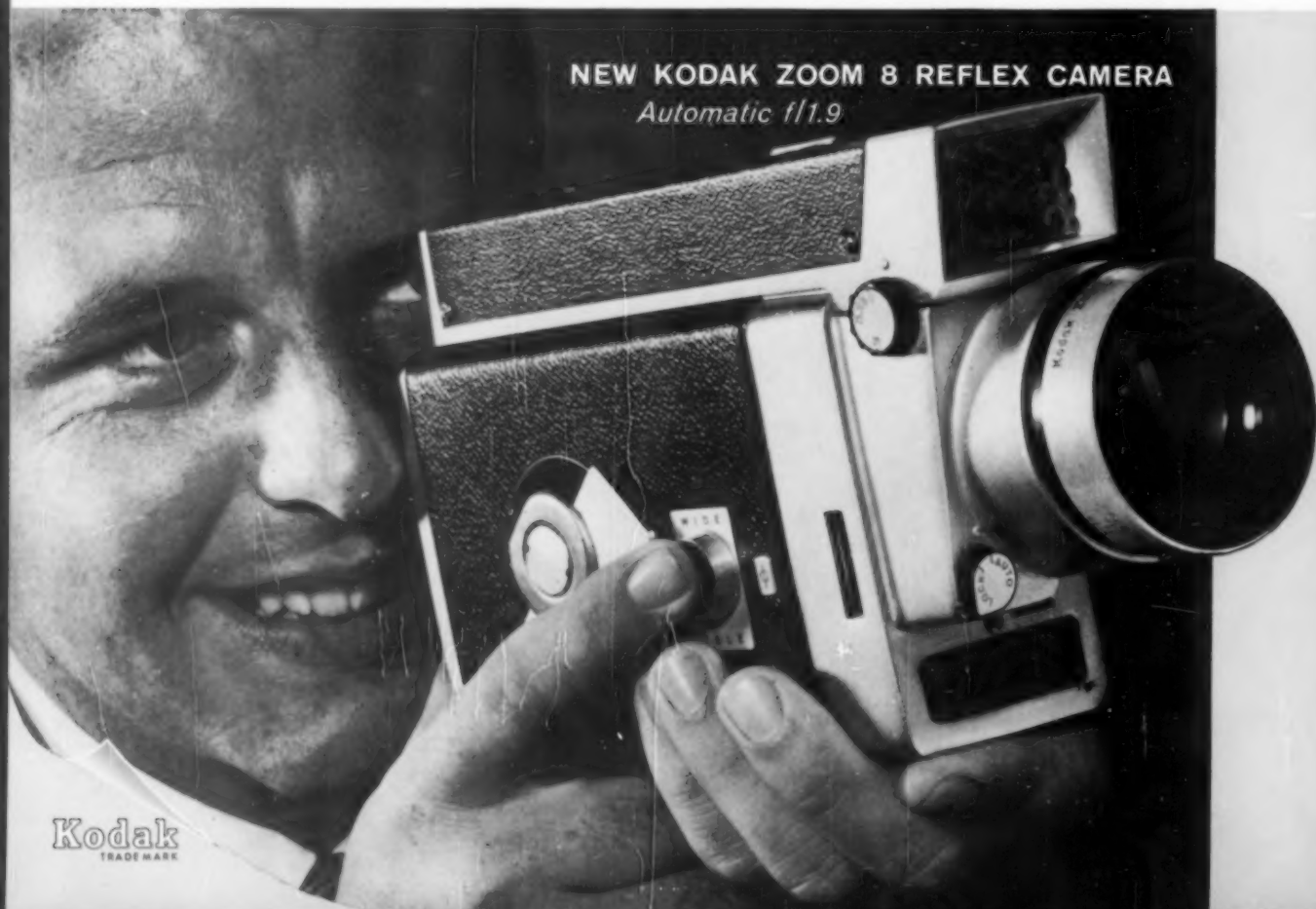
### Reflections of a traveler

A few months ago I came home after a wonderful three months tour of the U.S.A. and Canada and I am sure many of your foreign members would like to hear of the wonderful hospitality and friendliness shown by the kindly people of your country to a fellow-PSAer from a distant land. First I would like to pay tribute to the person responsible for my joining PSA in the first place, Frances A. Hajicek of Chicago. ... Les Eby of Detroit, whom I first met when he was touring in Africa, could not have been more kind to me, nor could his wonderful wife, Minette. ... Then there were Mr. and Mrs. George Butt of Niagara Falls, and Mr. and Mrs. Whitney Standish of Boston—I shall not forget their kindness to a stranger. ... Everywhere I went, people were wonderfully friendly to me and now it is my ambition to come again and bring my wife to meet my American friends. I would like to extend a welcome to any PSAers who may come to this part of the world to call on me ...

B. Burman, Salisbury  
Rhodesia & Nyasaland

• Each month brings several letters from members, at home and abroad, telling of

## NEW KODAK ZOOM 8 REFLEX CAMERA *Automatic f/1.9*



pleasant meetings with fellow PSAers. Through them all runs the theme expressed in Mr. Burman's letter. We wish that we could publish more.—Ed.

## EASTERN ZONE

Editor, O. S. Larsen

70 Strawberry Hill Ave., Stamford, Conn.

### Connecticut Town Meeting

Over 400 photographers attended the November 5 PSA Town Meeting at the Hotel Bond, Hartford, Conn., sponsored by the Connecticut Chapter, Ruth M. Rowe, chairman. The morning was taken up by demonstrations by such experts as Frederick J. Delaney, Jr., stereo; C. Charles Brewer, movies; Robert Strindberg, close-ups; Hjalmar Person, slide binding and cropping; Richard B. Hunt, APSA, color printing; Ray LeBlanc, APSA, print and negative clinic; and Dean William Gerdes, M. Pho., portraits.

A blue ribbon panel of judges officiated in the afternoon at various contests. They were: John H. Vondell, FPSA of Amherst, Mass., William J. Barrett, APSA, Adams, Mass., Frederick B. Shaw, APSA, Bronx, N. Y., and Blake S. Jackson, APSA, Belchertown, Mass. Simultaneously with the judging there were studio sessions with models from the Hanover School of Modeling and muscle men from the YMCA

weight-lifting class. The 6:30 dinner was followed by the first showing of the *Tops in Connecticut* print and slide collection, after which Earle W. Brown, FPSA of Detroit lectured on *Spice Your Color with Variety*. Allan B. Conklin was chairman of the planning committee.

### VSP Needs Your Help

Volunteer Service Photographers, Inc., 111 West 57th Street, New York, N. Y. is in need of cameras and darkroom equipment as well as matte black and white prints, 8 x 10 or larger, for photo coloring in connection with their hospital rehabilitation program. Many PSAers are active in this wonderful group.

### Award for H. Lou Gibson

The Louis Schmidt Award of the Biological Photographic Association has been conferred upon H. Lou Gibson, FPSA, of the medical sales division of the Eastman Kodak Company. The award is the BPA's highest honor for achievement in medical and scientific photography.—*Jacob Deschin, FPSA in the N. Y. Times.*

### Fourth Audubon International

Belchertown (Mass.) CC was especially interested when their club showed the color-slides of the 4th Audubon International Exhibition of Nature Photography, sponsored by the Massachusetts Audubon Society in cooperation with Belchertown

and other New England camera clubs. Eleven members of BCC had slides in the exhibit, and seven of them had all four slides accepted. The judges who spent two full days selecting the slides to comprise the 1960 show were Robert Strindberg of Belchertown CC, and Mrs. Peggy Jordan and Edmund Woodle of the Boston CC. Leslie A. Campbell is general chairman of the salon committee; Barbara Dinsmore and Ray Schortmann were co-chairmen of the 1960 exhibition.—*Edited from the Developing Tray.*

### Albany Shows "PSA" Tops

In addition to serving as the regular November 2 Albany CC program, the *Tops in Photography* collection of pictorial and nature slides was given a public showing at the Albany Institute of History and Art. Recent visitors to the club were Helene and Ralph Carpenter of Stamford, Conn. presenting two of their slide shows with taped commentary and musical background. Robert G. Speck is president of ACC. Bob and Fran have recently moved to 32 Jennifer Road, Scotia, N. Y. A new member of the club is Father Leo Linder, formerly of Utica.—*Edited from ACC Flash and Flood.*

### Looking Ahead to New York

A *Photographer Looks at New York* is the title of a set of 60 original color slides by members of the New York Color Slide

# Now—push a button and zoom!

*Reflex finder lets you see your zooms as you make them... electric eye controls exposure automatically*

Now, by simply pushing one button, you can pack your movies with more visual excitement and variety than you ever thought possible.

Push the button in, and the Kodak Zoom 8 Reflex Camera's shutter whirrs into action.

Slide that same button down, and power zooms the lens in smoothly for a screen-filling close-up. Slide the button up and you zoom back to a wide-angle view.

At the turn of a dial you can also zoom the lens manually as fast or slow as you please.

**No parallax problems.** Since you view through the lens, you see all your zoom shots as you make them. When you zoom in, you see your subject come closer and closer, grow bigger and bigger in the finder. Zoom back, and you see your scene stretch out in all directions.

This reflex viewfinder completely elim-

inates parallax. You see exactly what the lens sees. No chance of chopping off heads on close-ups. You can shoot titles without auxiliary equipment.

**Fine-tune your composition.** Using the manual zoom dial and reflex finder, you can frame action precisely the way you want to see it on your screen.

The dial lets you adjust the focal length of the f/1.9 lens to any point from wide-angle to telephoto. As you turn the dial, your eye to the reflex finder can preview your scene.

When you see the framing you like best, press the shutter release and you've got it.

**Automatic and manual exposure control.** You can concentrate on creative details because a sensitive electric eye keeps exposure automatically right. When light gets too dim, you see a warning in the finder.



To shoot special effects, you can take selective meter readings of your scene and lock the lens at the preferred setting. Release the lock, and you're back to automatic exposure control.

One winding of this new Kodak camera drives a full 15 feet of film. The eyepiece on the finder is adjustable to suit your eyes. Footage meter resets automatically after you load.

First chance you get, put this advanced 8mm camera through a dry run at your Kodak dealer's counter.

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Club. Many of the slides have won honors and acceptances in the Internationals. The set is being used as advance publicity for the coming 1961 PSA National Convention, to be held in New York City. Wherever the set has been shown—Houston, Hartford Town Meeting, Hamilton, Ont.—it has made a big hit. It vividly illustrates that photography can be unusual and fun in New York in '61. If interested in booking this set, write to Gertrude E. Wohlman, 120 Gale Place, New York 63, N. Y.—Gertrude (Dot) Wohlman reporting.

#### PSAers in Brief

Sam Budahazy, Nutley, N. J., was this year's winner of the Carl Sanchez, Jr. Memorial Award for having done the most for photography in the metropolitan New York area. . . . Eugene Ober of Trumbull, Conn., attended the Hartford Town Meeting and had to rent a drive-it-yourself car to get home. Someone stole his 1960 Dodge from the hotel parking lot. Gene had about a thousand dollars worth of camera equipment in the trunk. . . . One of PPA's most active pictorialists is the latest to be invited to present a one-man show at M.I.T. He is Willard Carr, APSA, of Roxbury, Conn. The show will consist of 50 black-and-white prints. . . . It was a baby girl recently for Mr. and Mrs. Robert G. Byrne, Jr., Swampscott, Mass. Her name is Jennifer Hill Byrne and she weighed in at 6 pounds 4 ounces. Bob is active in NECCC as well as the Greater

Lynn CC. . . . Father Leo Linder, who recently moved from Utica, N. Y., was presented with cuff links and pin of real onyx as well as a Life Membership in the Utica CC, where he has been very active.

### CENTRAL ZONE

Editor: Margaret E. Conneely, APSA  
3750 North Meade Ave., Chicago 30, Ill.

#### Ben Franklin Adage "Upset"

We are not in accord with Ben Franklin who said a vice president should be addressed as "Your Superfluous Majesty." Our veep, Jim Frymire, is certainly the antonym of such an adjective. He is one of Chicago Area Camera Clubs Association's most active members, always giving freely of his knowledge and time. In the hobby field, he says he enjoys anything that shoots, be it a gun or a camera. He began target shooting and photography 25 years ago and neither has lost its fascination or challenge, probably as perfection may not be attained in either. A score can always be improved and there is always the tantalizing hope for the great picture. Jim began, way back when, with a 35mm in b&w, working through a variety of types and sizes to a 4x5. Now he has settled on the two opposites, a 4x5 pressview and a 35mm single reflex for color. Experimental techniques and unorthodox combinations of

equipment often work to produce outstanding results for him. Jim has been a member of 3-H and Edison CC. He is currently president of that world famous Chicago CC.—Mary Neil, CACCA's "What's Clickin'" Editor, reporting.

#### Nearly 600 at TCACCC Foto-Fair

The Twin Cities Area Council of Camera Clubs staged a most successful Foto-Fair Sunday, Nov. 6 on the campus of the University of Minnesota. A record-breaking crowd of nearly 600 persons, according to U of M officials, viewed 25 "how-to-do-it" demonstrations during the afternoon that covered many phases of b&w and color photography.

Many PSAers from a number of council clubs had a hand in the program presentation in one capacity or another: Madelon Bakke, Merilla Dick, Herb Gustafson, Leslie Hanson, Harold Hawkins, Mark Kempenich, Charlie Martin, Ralph Paul, Ruth Paul, Ken Olson, Al Roser, APSA, Clare Steingraber, Elinor Walstrom, John Wark, Mauritz Westmark, Elsie Westmark, APSA, and John Wilke, APSA.

Popular Photography's \$25,000 International Salon winners were also featured throughout the day. The general program, banquet and various arrangements were thoroughly carried out by members of the 3-M Camera Club, host for the event. In the evening, following an award banquet for TCA's recent Annual Picnic and Photo

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By sliding this new f/3.5 zoom lens back and forth, you can completely cover a large or small screen at normal living-room range. In a lecture hall you can zoom the picture big enough to cover a screen seven feet wide!

**Same famous Cavalcade features:** Completely automatic slide changing at pace you select. Remote control lets you change slides fast or slow. Manual control wheel lets you hold a slide on screen, repeat, or skip ahead. Editing lever makes it easy to reorient slides.

Kodak Cavalcade Projector, Model 510, with Zoom Lens, less than \$160. Model 520, with Zoom Lens, less than \$137. Zoom Lens alone, for installation in your present Cavalcade Projector, less than \$40.

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Contest, Mrs. Grace H. Lanctot, nationally known speaker, color exhibitor and teacher of photography from Chicago, gave a very interesting and eye-opening illustrated lecture to a packed audience. Her program, "Let's Make the Best of It," was a graphic display of transforming record pictures into salon shots through application of unusual methods, such as boiling, pickling, bleaching, reticulation, etc.

The "how-to" demonstrations and outside speaker had a very inspiring effect upon all those in attendance and even revitalized a couple of campus photo organizations. Next year, an even bigger Foto-Fair is being planned, due to the tremendous interest evident in this year's show.—TCA VP Publicity, Herb Gustafson, reporting.

#### Sioux Falls (S. Dak.) CC Projects

"Screenings" from the Sioux Falls CC bulletin "Sioux Projector" show the friendly little things that keep this active club growing. For instance, any unused program time is turned into an open discussion period which the club president opens by asking if anyone has any questions on any phase of photography. No problem is too small, nor too big. Solutions and even demonstrations to fully answer the query are sometimes carried over to the next available time.

For their Christmas Pot-Luck Party, each family brought a dish of food. Sioux Falls

CC provided turkey. At the first Dec. meeting, each member signed up by advising Pot-Luck Co-Chr. Verna Wood and Helen Medeck how many in his family attending and what dish he would bring. To stimulate promptness, all members who are present before the 8 p.m. meeting time receive a number entitling them to a chance on door prizes. Drawing is held during the meeting. Late-comers just don't get a number.

This club is so friendly that we get to know their president only as "Max." Max has a fine sense of humor, for interspersed in his president's message we find such interesting tidbits as: "Did you know that it is illegal to run out of gas in Mexico?" and "Personally I like all the seasons . . . in winter, I like summer; and in summer, I like winter."

#### Red Carpet for Blahs

An entertaining evening resulted when LaGrange (Ill.) Salt Creek CC literally rolled out the "Red Carpet" for color celebrity Mildred Blaha, APSA when she gave her interesting and instructive talk on the "Land of the Everlasting Hills" projected by her husband and co-worker, George W. Blaha, FPSA. After the introduction, a fanfare of trumpets signaled two pages who actually unrolled a beautiful bright red carpet and Millie was escorted to the front to present her program. No doubt this royalty-treatment given them by

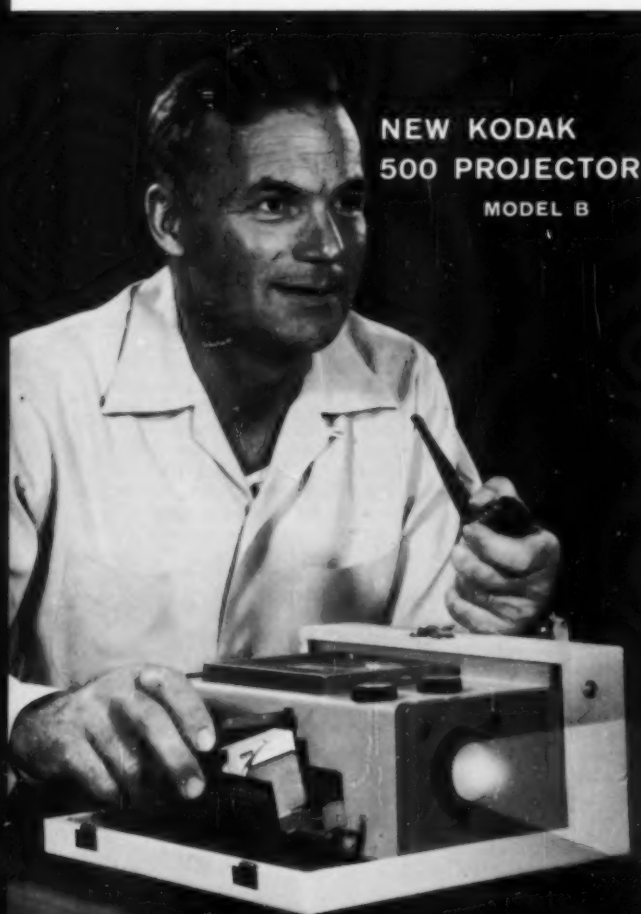
Salt Creek members will be long remembered by the Blahs.

Another different type club program put on by this same club was a "This Is Your Life" theme which may seem like old stuff, but when Salt Creek CC presented the "life" of their past-president and his wife, it proved most fitting as well as entertaining. Something had to be done for Mac and Louise McPhee before they moved to their retirement home in Boulder, Colorado. A twenty-minute sketch from babyhood to present day was cleverly put together by past-president Fred Gartung, seasoned nicely with good humor and abounding with slides gathered from many members and friends. All was unbeknown to the McPhees, including the surprise presence of two sisters.—Ted Streeter, reporting.

#### St. Paul's MPC Focal Points

The Minneapolis Sunday Tribune amateur photo contest awarded Elinor Walstrom \$25 for her picture of the Capitol taken on return from an outing. This slide was sent on to Eastman by the Tribune and earned an additional \$50. Congratulations! Nature-tographers Herb Gustafson, Harold Hawkins and Fred Huber each had a number of their nature slides accepted in the invitational program of the Minnesota Natural History Society. Four separate showings were held Dec. 1 and 2 at the Minneapolis Institute of Arts.

A hardy band of MPD members braved



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MODEL B**

## New fast-action beauty

**You go from slide box to screen in nothing flat with the new Kodak 500 Projector, Model B.**

**Key to this speed:** the Kodak Readymatic Changer. Drop as many as 36 regular or super-slides into the hopper. Then push-pull and the show's on.

**It's on big.** Sharp, 4-inch f/3.5 lens fills a 40-inch screen from just ten feet away.

**It's on bright.** Full 500-watt brilliance gives your slides the sparkling, sunny quality you like to see.

**It's on smooth.** Focusing and elevation knobs are top-side, at your finger tips. Slides glide easily in and out, with no screen glare. Quiet turbine-type blower draws cool air around slides, exhausts warm air away from you. You both stay cool.

All this comes in a rugged unit that's built to last . . . easy to carry . . . easy to store . . . smartly styled in two-tone green and white. Handsomest projector in its field!

See this new fast-action beauty—at your dealer's now. Kodak 500 Projector, Model B, with choice of three Changers—Kodak Readymatic, Universal, Airequipt . . . less than \$68, \$70, and \$75 respectively.

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the bitter cold Nov. 28 and 29 to photograph either one or both of the Twin City "Light-up" Contests. We wish them luck in trying for the numerous prizes offered by both cities.

### "Best Chuckle" Award

"Did you hear the one about the judge who fainted during a color slide competition? When he revived, he was asked what happened. He said, 'I don't know. Suddenly everything went black and white'."—*St. Paul CC News*.

## WESTERN ZONE

Editor: A. H. Hilton, APSA  
Route 3, Box 787, Porterville, Calif.

WE BELIEVE the Western States have the finest Camera Club Councils in the world, so we are starting off the first issue of the news in 1961 by giving our entire space to their activities.

### Photo Jamboree

The 1960 Photo Jamboree, combined with the 20th birthday celebration of the Northwest Council of Camera Clubs, was staged last November at the University of Washington campus, Seattle. Some of the program headlines were Lynn Fayman, one of the foremost artist-photographers of La Jolla, Calif., on *Photography and the Fine Arts*, W. Swanson with *Wild Life with the High-Powered Lenses*, and Bob Parker in *Let's Get Excited about Glamour*.

### Arizona Camera Club Council

The Arizona Camera Club Council held its annual meeting at Phoenix in October with most of the clubs of the Valley as co-hosts. The Phoenix Club coordinated the club contests while the Mesa Club handled the registration.

The affair started with a breakfast at Papago Park featuring the hot cakes of Sam Jennings. At a workshop session in the afternoon there were lectures by Fred Nichols of Ansco and Hiro Namuro of the Phoenix Studio. The Arizona CCC was celebrating the end of its second successful year. The Phoenix Club won by a slim margin over the Seguro Club, but are keeping their eyes on the Apaches so that they don't get scalped next year.

### Camera Club Council of Hawaii

We want to thank Helen and Walter Davis for helping us with a bit of news of the Council of our 50th state, Hawaii. The Council under the guidance of President Joe F. Konno and his splendid staff has made very good progress during the past year and began its new Council year in November. Activities of last year included the convention of the Council on the Island of Hawaii. A committee has recently been appointed for the Molokai Convention this year.

One of the greatest activities anticipated by the Hawaii Council is the post-convention trip planned for August 18-25 in 1962, which is expected to be tied in with the PSA Convention at the Jack Tar Hotel in San Francisco. Urban Allen, their District

Representative, was in our Eastern states in November mostly on PSA business. Their bulletin called "Councilgram" is capably edited by Helen and Walter Davis. Mahalo!

### Southern California Council

From the bulletin of the Southern California Council called *S4C News*, we find an interesting story of a club called "The Lensmen" of the Bellflower area, offering to take the job of Outing Committee for the Council. Most of the 18 members are truck drivers or mechanics and have well-equipped darkrooms, but their big project is photo sets. They won first place in the Photo Fiesta of the Wind and Sun Council and the Orange Show.

Perhaps the highlight of many years was the final completion of the Photo Center by the Los Angeles Parks Department. The building is located in Park View Playgrounds in the MacArthur Park district, with facilities for all phases of amateur photography. One of the first events at the Center was a competition for pictures taken at Travel Town on the final L. A. Camera Days program.

### In the Wind and Sun

Sixty hardy Wind and Sun photogs representing ten camera clubs braved a bit of gusty wind and cool weather for a camping and trailer expedition to Kelso over the Veterans' Day weekend.

Kelso Dunes, thirty miles off the nearest pavement, is the largest body of sand dunes in California. These dunes lie at somewhat higher elevation than other similar formations. Plant life abounds and small animals inhabit the area, making for endless picture possibilities. Good shooting light was interspersed with overcast conditions, but a roaring campfire was enjoyed at night and members generally were satisfied that the outing was one of the most unusual and rewarding that they had experienced. Glendora Color Slide Group led the expedition.

### Columbia Council of Camera Clubs

The annual Columbia Council of Camera Clubs convention was held at Portland, Oregon, in October. The programs were reported as excellent; Charles Getzendaner, FPSA, was chairman of the program committee. Some of the speakers were Dr. Merle Moore of the Oregon Camera Club, Mel Olmstead of the Dallas Club, Dr. W. A. Pollock of Forest Grove Club and Delmer V. Harris from Film Pack Club, all presenting excellent programs. Special shooting sessions and field trips were highlights of the successful convention. The editor of the Council bulletin, Francis D. McElroy, a PSAer, devotes a half column for a grand plug for PSA.

### Council of the San Joaquin

The last of the regular meetings of the San Joaquin Valley Camera Club Council was held in Fresno in November with the Fresno Club as hosts. Programs, workshops and social events were in vogue the entire day. One of the morning programs was presented in expert manner by Gertrude Pool of Palo Alto, describing her artistic  
(Continued on page 38)

PSA JOURNAL

# The Intriguing Pursuit of PORTRAITURE

No two faces are alike, and each one is capable of presenting an almost endless variety of expressions. That's what makes this field so fascinating to photographers who accept its challenge, and so rich in rewards of satisfaction for those whose efforts are successful

By MAURICE H. LOUIS, Hon. PSA, FPSA

Chairman, National Lecture Program

IT IS GENERALLY CONCEDED that portraiture is one of the most difficult and demanding of photographic fields. This may account for the relatively small number of amateurs who become deeply interested or proficient in it. Yet those who are dedicated to the portrayal of their fellow human beings do so with a tenacity of purpose that appears to set them apart from other photographers.

Just what is so different and interesting about portraiture? To start with, photographs of people can be made indoors or out, with natural or artificial illumination, at any time and almost anywhere, and with any type of camera and film. Subjects are available everywhere and age imposes no restriction. But there are more important and profound reasons than these material ones.

Nowhere else in photography do we have exactly the same personal, physical relationship that exists between the portraitist and his subject. Then, too, we find unbounded possibilities in the subjects themselves. No two have identical physiognomies, and each individual can present an almost limitless diversity of mood and expression. To recognize and capture on film a facet of someone's true personality or character is the real chal-

lenge which attracts and grips the camera portraitist.

We often hear portraits referred to as posed or unposed, or formal or informal, and many arguments pertaining thereto. It has always been my strong belief that such terminology is unfair and has little true meaning. It is relatively unimportant how or where a photograph is taken; the only criterion is *what* the picture conveys to viewers.

Many successful photographs that may appear to be informal or unposed actually are not. In these the maker was able to influence lighting, pose, background and expression, but still retain the feeling of informality or spontaneity. It portraits need to be classified, and I see no reason why they should, it would be better to refer to them as being taken under controlled or uncontrolled (candid) conditions.

One of the best ways to learn any field of photography is to study the best work of those who are acknowledged experts in it. Five PSA members, amateurs and professionals from the United States and far-off lands, have graciously contributed their prints and the data from which the following commentary was written somewhat in the vein of my old *Portrait Pointers*. Although it is not obvious on the surface, these pictures and their makers have many characteristics in common. All the portraits were made under controlled conditions, yet they represent varied subject matter photographed by different technical methods and with each photographer's own artistic approach. As for the photographers themselves, all are zealously devoted to portraiture, from which they derive lasting satisfaction, and they have the desire to encourage and assist the less-experienced in furthering their ability.

So, let us examine these photographs, and the individuals who made them, on the pages that follow. They will offer, I am sure, a key to the fascination enjoyed by portraitists the world over.

## About the Author



MAURICE LOUIS is no newcomer to the columns of the PSA JOURNAL. He has been a regular contributor since 1951 with *Portrait Pointers* and *Techniques Pointers* his best known features. He lives in New York City, where he is a professional photographer specializing in pictures of children, and a lecturer, writer and teacher as well. A member of the Society since 1941, he has served in numerous executive and organizational capacities, currently is Chairman of the National Lecture Program and PSA Representative to the Photographic Standards Board of the American Standards Association.

He also is active in the rehabilitation programs of Volunteer Service Photographers, Inc., serving as consultant and as Chairman of the VSP Camera Club Committee.

JANUARY 1961





**Glamour Girl** by Robert G. Speck shows how high key can be used as effectively as traditional, sultry low-key lighting. While the photographer's skill is important, a great deal depends on the appearance of the model.

**GLAMOUR GIRL** by Robert G. Speck of Scotia, N. Y. It is always nice to start off an article with a pretty girl and if you think you recognize Dorothy Dollivar of New York, you have probably seen her in print or slide exhibitions, or in Recorded Lecture Program No. 28. She is Bob's favorite model, a professional, and he has made many award-winning pictures of her.

There was a time when a glamour photograph was synonymous with a low-key, sultry sexy mood. But today the alluring, often illusionary, effect is also obtained by less dramatic means. However, the success of such a representation relies on the subject herself—she should be glamorous to start with—and there is no denying that Miss Dollivar is just that.

Bob could have presented his subject in many ways, but he selected a conventional, straight-forward approach through which pose, attire and expression carry the desired mood. Lighting is simple: a diffused main at 45° to the right, a diffused fill at left of camera, and a hair light at right-rear, all No. 2 Photofloods. A small hole was cut in the center of the main's diffusing screen in order to provide greater lighting punch for the face.

A raw light illuminated the hand-painted background which adds a special touch to many of Bob's fine portraits. This serves to break up the monotony of solid tone and introduces an interesting element of design to the background.

Another deft touch is the skillful use of a vignetter on the camera, which Speck also employs in making many of his 35-mm color slide portraits. A saw-tooth, half-oval has been cut out of a piece of frosted celluloid and positioned about 5" in front of and below the camera lens. Its exact placement is established by groundglass composition. It is shielded from bright light. The diffused, darkened area it creates gives the print a strong compositional base, while the black gloves lead the viewer's eyes to the center of interest—the face.

Speck is a professional by vocation and an amateur by avocation. He studied at RIT and Baker Art Gallery, Columbus, O. and has done illustrative photography for Owens-Illinois Glass, Defender Photo Supply, and the Watervliet Arsenal. During WW II, he served on the *Stars and Stripes* in the Far East. At present, Bob is on the photographic staff of the GE Research Laboratory, Schenectady, N. Y. He is currently president of the Albany C.C., a 3-Star Color Exhibitor, commentator of Portrait Portfolio No. 13, and author of RLP No. 28, *Color Portrait Photography*.

**Technical Data:** Studio camera with 16" Heliar lens. 5x7 Kodak Panchro-Press B sheet film, exposed 1/10 sec at f/8, developed 8 min in DK-50 diluted 1:1. Kodak Autofocus enlarger, Medalist J-2 paper developed in Dektol. Negative unretouched, with minor corrections made on print with Etchadine.

**THE SCORNFUL** by Rhodes Tremere, FRPS of Alice, South Africa. In this highly honored print we see a far different approach used and effect obtained than in the preceding portrait. Emphasis has been forcibly centered on deep mood, with all extraneous matter eliminated. The black turtleneck sweater and darkened print corners focus and hold interest on the subject's



**The Scornful** by Rhodes Tremeer demonstrates how a mood can be captured with relatively simple and direct technique. The expression and tilt of the head are reinforced by dark tones in clothing and subdued background.

eyes and mouth which convey the expression. The angle of the head contributes a significant point which is in keeping with the provocative mood.

The subject was posed against an unlighted, cream-white background and was illuminated by two 500-watt floods—the main at 45° to right and the fill at the opposite side. The picture was printed through a texture screen, which adds a slight pattern to the paper surface. Tremeer held back some portions of the negative and printed in others. Potassium ferricyanide was used to pick up highlight accents and water color to tone down undesirable bright areas of the print.

Working with a small negative to make 12x15 and 14x17 enlargements, Rhodes uses various control methods on the print surface. No purist, he feels that any technique is, photographic or not, justified if it will enhance the effectiveness of the picture. That such an approach has wide appeal can be found in Tremeer's salon record outside his own country. A 3-Star exhibitor, in 1958 he led South African photographers with 66 prints in 31 salons. *The Scornful* has been accepted in over twenty internationals, including those of Belgium, Uruguay, Hong Kong, Portugal and England. It has received one gold and four silver awards and hangs in the Loke Collection of Singapore's Raffles Museum, along with another of Rhodes' prints.

We should continually remind ourselves that big city residents and big camera club members have no monopoly on fine photography, although it might appear that they have the advantage of greater opportunities at their disposal. Take the case of Tremeer.

Living in a town of only 600 people, with the nearest camera club 90 miles away, Rhodes took up photography as a hobby in 1953. Self-taught, in a little more than a year he received an Associateship from the Royal! From this point onwards, there do not appear to be enough hours in the day (or night) for Tremeer to accomplish all his photographic activities, as well as



carrying on a business of citrus and sheep farming, butchering, and running a camera studio. Like our good friend Kin Bensusan, Tremeer makes us think that these South Africans must be taking extra-powerful vitamins.

Tremeer was instrumental in organizing the Alice C.C., and then the Border International Salon which travels 25,000 miles each year on an exhibition tour. He is active in numerous photographic organizations, is a Fellow of the Royal, an Associate of the Photographic Society of Southern Africa, and a Fellow of the Royal Society of Arts.

Technical Data: 2½x3¼ Speed Graphic with 7" Schneider Tele-Xenar lens. Ilford FP3 sheet film exposed 1/10 sec at f/8 and tank developed in Microdol. Magnifax condenser enlarger, Agfa Portriga paper exposed through DuPont texture screen and developed in D-163. Negative unretouched.

**THE WHITTIER** by C. Tom Smith, M.Photos., Somerset, Ky. While visiting in Mississippi, Tom noticed this old character at the railroad depot and, sensing that



**The Whittler** by C. Tom Smith is an example of an outdoor-type portrayal, yet was taken under studio conditions to provide the photographer more control.

the face in partial shadow. Had this light been at the right of the camera, the effect would have been destroyed.

*The Whittler* was hung in the Professional Photographers Association of America national exhibition and has been accepted by every salon in which it has been entered.

Tom started professional photography in 1937. It was not until he began to attend demonstrations and conventions in 1954 that he realized the true scope portraiture offered. Seriously applying himself, he attended the Winona School and began exhibiting his prints. In 1958, he received the degree of Master of Photography from PPAA. He is past-president of the Southeastern Photographers Association and is commentator, *Portrait Portfolio* No. 22.

Technical Data: Studio camera with 16" Bausch & Lomb lens. 5x7 Kodak Portrait Pan sheet film, bulb exposed at f/8, time-tank developed 7 min in DK-50 diluted 1:1. Elwood diffusion enlarger, Ektalure F paper developed in D-52. The negative was unretouched.

**THE BOHEMIAN** (this month's cover) by Per Forsell, Hälsingmo, Sweden. The fascination that portraiture can hold for its followers and the depths to which it can be probed is no better exemplified than by this Swedish amateur and the documentary-like studies that he is able to do so well.

While Forsell has always photographed the human interest scenes around him, he has been especially intrigued by the characterization of elderly people. Keenly aware that the aged population (eighty to over one hundred years) of his country was rapidly decreasing, Per has concentrated on recording their faces for posterity.

This has not been a simple task. It has required a perceptive eye, psychological insight and great photographic skill as well as time and patience. Living in isolated regions, most of Forsell's aged subjects have not been receptive to visitors, even one of their own contemporaries. He has made as many as fifteen visits before winning the trust of one person and the consent

he would make a fine camera subject, invited the elderly man to his brother-in-law's studio.

Some will feel that this would have been an ideal opportunity to make a candid, "decisive moment" portrayal, so why pose the subject indoors with artificial lighting? In this instance, I am certain that Smith had numerous valid reasons for presenting *The Whittler* as he did, one probably being that a much better characterization could be obtained if he were able to bring the contributing elements of the portrait more completely under his own control.

To simulate the effect of outdoors, a tree limb was placed between the background and a spotlight. In this manner, a pattern of shadows and highlights was cast behind the subject. (Fred Archer's book on portraiture explains this procedure.)

Main illumination came from a diffused No. 2 Photoflood at one side and another No. 2 was used to the left of the camera (same side as the main). The placement of the latter reflector was critical in the making of this portrait, for it helped to keep the near side of

to be photographed. One such venture took five years to complete! But this is the type of challenge the camera-artist seeks. He derives deep satisfaction from meeting it successfully.

Believing in the old proverb that "The eye is the mirror of the soul," Forsell is extremely careful with lighting the facial area. He likes to use a combination of daylight and Photoflood illumination which records soft, yet detailed, tonal gradation, and is restful on the eyes of elderly subjects. Sometimes he is forced to work by candlelight or oil lantern.

Per photographed *The Bohemian* at a farm-wedding in 1959. The seventy-six year old subject, a well known country musician, was seated at a table enjoying the festivities—his satisfaction radiated in his smile. Forsell had someone hold a coat behind the man to serve as a background, which offers excellent contrast for the highlighted face and white beard. Daylight through a window at the right served as the main light source, while a 250-watt Photoflood at right of camera provided supplementary lighting. Another 250-watt Photoflood at left-rear introduced a feeling of depth by helping to separate the subject from the background.

Forsell is very conscious of the equipment he feels is necessary to cope with the varying conditions found in his specialized portraiture. During twenty-five years of experience, he has accumulated a wide variety of cameras and lenses, rivaling that of many amateurs in this country. Per prefers a large format, reflex camera with long focal length lens, a soft, long scale negative emulsion, and a sturdy tripod for use whenever possible. He is especially partial to Taylor-Hobson Cooke lenses, which he feels contribute a very desirable, natural, plastic quality without sacrificing detail.

Engaged in lumbering operations, Forsell writes that he is "a tree feller and floater," and also works in a sawmill. Due to climatic conditions, his employment is seasonal. This has allowed him, for the past twelve years, to travel extensively and lecture before Swedish cultural societies. Using his portraits as illustrations, he describes the experiences of these elderly people.

Forsell has done considerable exhibiting and is the recipient of numerous high awards. Affiliated with a number of camera organizations, he takes great pride in honorary membership in the Stockholm Kamera-khubb, which is restricted to twenty photographers, each elected by a two-thirds vote.

Technical Data: 8x10 cm. mirror reflex camera (similar to Graflex) with 16.2 cm. Cooke lens. Kodak Tri-X pack film exposed 1/36 sec at f/11 and developed in Microdol. Enlargement on Kodak bromide glossy paper, developed in Dektol. Unretouched negative.

*SCULPTOR* by Hal Gould, Denver, Colo. Here the photographer's objective was to make a strong character study of Kenneth Bowers, a sculptor, which would be more meaningful if related to the subject's environment. To achieve this, Hal used dramatic lighting and tight composition (the sculptor's arm encircling the clay

PORTRAITURE continued on page 39



**The Sculptor** by Hal Gould demonstrates skillful handling of a difficult problem of balance between primary and secondary centers of interest.

**The Bohemian** by Per Forsell was posed, yet catches a liveliness of expression as only the camera can.



# Back to Nature

Must a nature picture show the photographer's knowledge of his subject? Should it teach the viewer something as well as provide a pleasing image on the screen? Here is a thought-provoking discussion of vexing problems facing exhibitions in this field

By DR. HAROLD C. SIMMONS

Illustrations by the Author

**R**EALIZING at the outset that the substance of this article may be stomping on some very highly polished boots, nevertheless, it needs to be said. First, some background. Just completed is the Color Camera Club of Westchester's Fifth International Salon. The script of the Nature Section, for the second consecutive year, was written and taped by yours truly. It is, therefore, with much thought and, it is hoped, insight that I point out some disturbing directions abroad in nature salons.

Basic to the scope of this article is the perennial argument as to just what nature slides are. In the first place, let us be rational at this point and admit that we do have pictorial salons in which to exhibit basically pictorial slides. The word "pictorial" has the connotation of "aesthetic worth" being the main objective, in which secondary characteristics of documentary, technical, nature, or other types of slides may enter, but not to compete with the primarily aesthetic values. If pictures are first and foremost pictorial, they belong in a show for pictorials.

Why should we not take a forthright stand—be arbitrary and say that nature slides shall be primarily *instructive* about some aspect of nature? Some people treat "arbitrary" as an almost dirty word. Really, though, to be arbitrary for the right reasons is both intelligent and beneficial. After all, we are arbitrary in selecting our friends. That is, we choose them for their rather special characteristics. In many facets of ordinary business and, indeed, total living, we are certainly arbitrary in much we do.

"Where do we draw the line?" you may ask. The answer may lie with the judges who can, with a good degree of competence, eliminate slides that they determine are not basically nature. Later in this article I want to suggest a more radical possibility. Certainly there will be borderline slides. There always are and probably always will be. But such slides are not, by their very nature, very good prospects for high ratings in the first place, and the numbers of borderline transparencies will be diminished if the policies are made known. As a case in point, we could arbitrarily reject slides that appeared to be museum or zoo shots (where the photographer does little more than point the camera) or those in which there is indicated any *direct* human influence. The word "direct" is a key here, for

mushrooms breaking up through street pavements, phoebes nesting under bridges, or deer grazing in a mowed field show only indirect effects and are still instructive without being contrived. I believe it is this word (contrived) at which many of us balk. Don't we normally think of nature as "natural?" When there is deliberate or direct interference by man in pictures, most would agree that they are no longer natural. Moreover, we think of man as a creative animal, capable of foresight and logical planning. We do not assign such an idea to nature (though this does not preclude a belief in a purposeful God). It does suggest, however, that the acorn grows where it *accidentally* falls, as distinct from being planted by man in a particular location believed favorable to its development and to man's needs.

Then the argument proceeds. "But isn't man a part of nature?" And the answer most assuredly is yes. If one holds to this generalization, though, *any* slide at all could be entered in a nature show, for everything then becomes nature. Again we come back to the need for arbitrary choice. Such choice can serve to create a nature salon that need not be accused of presenting a left-handed pictorial exhibition.

If any camera club is in substantial agreement with the foregoing point of view, what can it do? May I suggest the procedure of having printed, on or with the entry blank, statements that indicate the scope or limit of the slides to be accepted. It might read something like this (*italics only*):

*Believing the following policy to be in the best interests of nature photography, we stipulate that slides must adhere to these standards for acceptance in this international salon:*

1. *Basic emphasis of slides shall be on the instructive aspects of furthering knowledge in nature for the observer (beauty may, of course, be a by-product).* In further explanation of the foregoing, may I point out that we seem to enjoy things in direct proportion to our knowledge of them. (e.g., if we like candy, it's because we've developed a sweet tooth). Thus, it is the main objective for most of us (since survival through knowing about nature is no longer a must for the majority of us in daily living) to understand nature for the pleasure we receive therefrom. In attempting to under-



## What's wrong with these nature pictures?

gird this idea, for the second year the Color Camera Club of Westchester's Nature Chairman asked me to make the taped program an instructive one. Instead of being directed solely at the photographic aspects of the slides, comments were concerned primarily with the nature characteristics the pictures displayed. In both years the show was very well received and numerous remarks indicated that such a departure was a real advance in presenting a nature salon.

2. *If the subject is specific, titles or subtitles of slides should contain at least correct common names.* This suggestion logically follows as a result of the first. While interesting and perhaps humorous titles may be welcome, particularly for use in the commentary of the exhibition, a precise subtitle would demonstrate the fact that the maker has at least had the interest to make a proper identification in the search for knowledge. Such names, by the way, immeasurably assist in writing the commentary—a long, arduous task at best, but made infinitely more difficult when the writer is confronted with an unknown subject that must be identified. The audience expects it, and rightly so. After all, nature photographers (maybe this applies to all photographers) should know what they're photographing. If it is not worth the effort to do some research to find this out, then the slides ought not be submitted for nature showing. Some titles like the following find their way into nature salons, and invariably they are the only titles on the slides: *Little Buster*, *Two on Top*, *Beauty and the Beast*, *Red Accent*, *Sea Tails*. I would have no quarrel with these if there were also identifying names on each slide. Nearly as bad are *Sea Gull No. 10* or *Frog No. 7*, neither of which are much help in identification.

3. *Nothing should be included which shows a direct human influence.* This area I've briefly evaluated, but a couple of details may be in order here. Card backgrounds, for example, can be made to appear quite realistic through proper lighting techniques or by spraying blue blotters with white paint to suggest clouds or green blotters with dark green and brown paint to suggest foliage (if one must use blotters or posterboard



Before you read this article, check the pictures above. All four of them fail to measure up to the author's proposed standards for nature exhibitions. Can you tell why? Note your own opinions and check them against the list below:

- A.—It may be beautiful, but a cultivated plant isn't on the author's list of acceptable nature subjects. Such pictures are for pictorial, not nature exhibitions.
- B.—Flycatchers, Indian pipes, cranberries and sphagnum moss are all good nature subjects. The catch is that they don't grow together, which makes this grouping an unnatural one. The low, directional lighting somehow fails to ring true.
- C.—There's nothing wrong with zebras in the hoof, but these were photographed in the American Museum of Natural History—strictly taboo for real nature shots.
- D.—This orangutan is an amusing fellow who's sure to be good for a laugh, but details of the man-made setting reveal he's in a zoo, not his natural habitat.

to isolate a subject). But when the background *looks* artificial, it is no longer a nature picture; it is a pictorial table-top of living subjects rather than a still life. If one can remove distracting items around the subject, and at the same time retain the natural look, this is usually desirable, for it helps concentrate the attention on the principal subject—unless, of course, the intention is to show a possibly chaotic situation.

Specimens photographed in museums and zoos are taboo. Both are like garden flowers—planted and nurtured with all the care that never exists in the freedom of nature. The latter's *unnatural* presentation is paralleled in wire cages or behind glass panes where the photographer only aims and focuses his camera, calculates the exposure, and trips the shutter (some cameras do most of this automatically). In short, can this ex-

ercise be really significant and creative photography?

Since I've mentioned cultivated flowers, you can appreciate that by these standards they're out too, for the same reasons. If any or all of these captive subjects are to be photographed, and they are desirable subjects (both for their beauty and because of their cooperative-ness), let's not enter them in nature exhibitions. Show them to friends or Kiwanis Clubs, but not at nature internationals. They rightly belong in pictorial salons.

I condone the nature photographer who lures an owl to a favorable position with the help of a dead mouse, for a knowledgeable picture of a likely act of nature. And I favor capturing an insect and inducing it to eat a meal for the exchange of a portrait, because the result teaches a lesson in nature. A special challenge exists to learn enough about your subject to set up such a habitat and still maintain the unfettered appearance of wildness.

4. *The Exhibition Committee also retains the right to reject slides of the almost identical subject (even by two different makers) if, in its opinion, the pictures were planned and taken together.* It should be the committee's discretion as to which, if any, of such slides should be accepted. In the exhibition previously noted, three pairs of slides arrived from different makers that presented the identical objects photographed from only slightly different angles. Backgrounds were identical, rock for rock, plant for plant. They were obviously done in concert. Don't you think that people who take pictures together should find out which slides the other is sending to what salons? In an exhibition, two nearly identical slides detract from each other so that neither is shown to advantage. They also make the whole show that much less interesting. From the standpoint of originality, two slides alike certainly evidence clearly a lack of creativity on the part of at least one of the photographers—and who knows which one?

Now it may sound like heresy to have an exhibition committee prejudice slides, but this committee, as much

as the judges (maybe more so), has an obligation to produce for its club the best possible exhibition. The rules it lays down, in effect, do prejudice slides, for they eliminate certain undesirables (from the committee's viewpoint) that would otherwise appear before the judges. The committee should preview the slides and have the right to remove duplicates, slides obviously taken in museums, zoos, and gardens (or some other enclosed or cultivated areas), and those in which human intervention is clearly present. Such a procedure, followed with care, can make a better show and can save the judges some troubled and indecisive moments in a job already difficult. Naturally, a poor committee could play havoc with this power, but the responsibility then is with the club that sponsors the show and cannot be blamed on the harried and hard-pressed judges.

While on the topic of improving nature internationals, I've a suggestion from a friend to pass along, one which I heartily endorse. Until such time as proper identification appears on slides and can be read during the judging, a minute's conference before voting should be taken by the judges on the *identification* and *intention* of the photographer. Such a method would go a long way towards eliminating the unnatural in nature salons.

I further would wish for a system of judging wherein the low score of one judge would not eliminate a slide scored highly by all others. Unfortunately, I've seen the results of this problem—a nature show almost devoid of pictures in several important nature categories because the prejudices and idiosyncrasies of one judge eliminated these categories, though slides rejected were of good quality.

Frankly, I do not pretend to know all the answers. I suspect that there are no easy answers. I do feel, though, that there's considerable need for improvement and clarification of purpose in nature shows. Right or wrong, if this article stimulates discussion leading to action, it will have accomplished its purpose. ●

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YOUR NATURE EDITOR has listened to many complaints about pictures accepted by accredited PSA Nature Exhibitions. As a matter of fact, the clamor from all parts of the country has been getting more persistent—perhaps because more people are beginning to appreciate the reasons for making good nature pictures. No longer is it just a photographic exercise to record the image of a flower, insect, animal or other nature subject. The photographer must know enough about what he is shooting to bring out its most interesting aspects from the naturalist's point of view. He is beginning to understand that settings, when they must be improved for photographic purposes, should be handled in such a manner that they retain their natural appearance.

Titles are a sore spot with the naturalist and many others, too. Cute titles do "get a rise" from an audience, but defeat their purpose if they are not informative as well as cute. We suspect Dr.

Simmons' proposed solution is a good compromise. As for pre-screening the nature exhibition for outlawed pictures, we suspect that some nature juries already do a good job of eliminating near-duplicates and slides with vivid post-card blue backgrounds. Judging by the complaints we continue to receive, however, there must still be room for improvement.

It may be that a frank discussion along the lines laid down by Dr. Simmons would help to jell our thinking. Your nature editor would like to receive your opinions and ideas after you have studied this article. They will be compiled to get a cross-section of opinion, to be presented in the JOURNAL. It might well be that our PSA Nature Division Committee will consider this information when next it comes time to revise the rules to be followed by Nature Exhibitions in order to earn the coveted Special Recognition Medals.—Len Thurston, FPSA

# NATURE by Existing Light

One way to preserve authenticity is to shoot by natural light. You can use the soft illumination found in deep woods, on cloudy days, or even after the sun has set

By **Dr. GRANT M. HAIST, APSA**

Illustrations by the Author

**D**URING THE HOURS of daytime, the plant world of nature is revealed most realistically by natural lighting of a wondrous variety. The soft light of early morning, the crisp light of brilliant sunshine, the diffused light of woodland shade, and the warm light of late afternoon—these are just a few of the many existing lightings available to the nature photographer. A better understanding of how to use nature's own light will result in the most truthful portrayal of nature in its normal habitat.

Sunlighted subjects do not give the picture taker much difficulty, except possibly those involving the high contrast of direct sunshine and dark shadows. The use of reflectors, ranging in size from a white handkerchief or a newspaper to metal-foil covered cardboard or plywood sheets, will direct the light into the shadows so as to reveal important detail. The light from a reflector can be visually balanced easily to avoid the unnatural lighting effects often obtained with a single artificial supplementary light source.

It is in the deep shade of timberlands or with the diffused light of cloudy skies that the nature photographer has found the existing light the most difficult to utilize effectively. Photographing the pure white mushroom, *Amanita verna*, the destroying angel, growing in the dark soil of a densely shaded woodland was a problem the writer encountered early in his nature work. Single flash, even off the camera and directed to simulate sunlight, produced unmanageable contrasts. Either the white mushroom was overlighted or the soil was completely underexposed. While reflectors and additional flash units brought an improvement, the use of the existing light proved to be a much simpler method of obtaining even better, more natural pictures.

Because the light level in the darkest part of the forest (where the best

specimens always seem to grow) is too low for short exposures at the small apertures needed for close-ups of nature subjects, it often is necessary to use very slow shutter speeds or time exposures. This technique requires the presence of the photographer's best friend—his faithful tripod. In fact, more than one size of tripod may have to be carried, but for most purposes these can be of the smaller varieties. For example, when photo-

**The sunset sky** is a fitting backdrop for pictures of subjects like cattails, whose interesting features lend themselves to accurate representation in a silhouette.





After a rain, with cloudy sky providing soft illumination, is a good time to take pictures of nature subjects like May apples.

graphing fungus growing on the ground, an adjustable table-top tripod is the most useful. For fern pictures a somewhat larger tripod would be needed.

At first thought, time exposures may not seem practical for outdoor photography because of the danger of subject movement. Actually, wind movement seems to diminish greatly when the sun is not out. The ideal time appears to be after dinner in the evening, about the time of sunset. As long as there is sufficient light to focus, nature pictures in this diffused light can be taken with time exposures. Generally, an exposure of about 1 minute at  $f/32$  is needed with Kodak Tri-X or Royal Pan film.

When using the heavily-diffused light of woodlands, cloudy days, or late evening, it usually is necessary to fill or "paint" light into the shadow areas of close-ups. Unless this is done, these areas will be devoid of any detail, such as under the cap of a fungus. The painting with light is done by using a white card, aluminum foil, or any reflective surface to bounce some light into the shadow. For many years the writer utilized the foil-lined paper that was the outer wrapping of black-and-white

photographic paper. Now you can buy foil in many convenient forms. During the time exposure, the foil paper is kept in motion to cover all the shadows. Of course, care must be taken not to touch the tripod or move the subject being photographed.

If black-and-white negatives are being made under completely diffused light, it is desirable to develop longer than normal to increase contrast, particularly if the subject is flat in tone. The actual increase is dependent on the contrast of the subject, but about one-third longer than usual would be worthwhile. This is especially true if a diffusion enlarger is to be used. However, even if normal development is given, satisfactory results can be secured by using a more contrasty grade of printing paper. The rather flat-appearing negative given by diffused lighting conditions is quite easy to print straight, as it needs only the minimum of burning or dodging controls.

The writer first used this technique exclusively for making black-and-white prints. However, it is surprising to find that it is also useful for color work as well. Whenever you take flash pictures of a particularly fine nature





A reflector filled shadows in this early evening picture.

specimen, take a few time exposures using the existing light. Compare the results. The flash picture will have more brilliant color and possibly color more similar to sunlit conditions, but the time exposure will have a more natural woodland appearance with better detail in the background, avoiding that "in the middle of the night" look all too often seen with single flash.

The use of diffused light for nature photography of both plants and animals is certain to enlarge the opportunities for better nature pictures. When it turns cloudy on the day picked for the nature hike, or even after the inevitable rain, or in the waning light of evening, you need not be discouraged, as these are the best times to start taking pictures. The results that you will get will be nature as it exists, and nature is at its best in its own natural lighting. ●

A long time exposure is relatively safe after sunset when "the wind goes down with the sun," but be sure to avoid moving subject or tripod when handling reflectors.

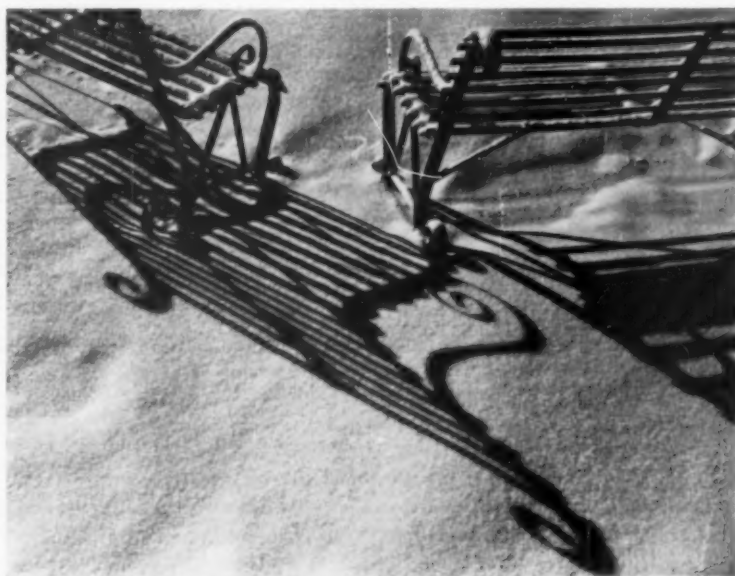


# PRIZE-WINNING PICTURES

These pictures by PSA members won a total of \$3,500 in the 22nd Annual Snapshot Awards. Entries from 92 leading newspapers throughout the United States and Canada, co-sponsors of the event, were hung for the final judging at the National Geographic Society.



**W. J. Blackhall** of Toronto caught gulls on the wing to take \$250 Third Prize in the Pets division of the Color Class.



**Daniel D. Heidel** of Boise, Idaho, was awarded a \$500 Second Prize in Class C for Scenics with this wintry pattern shot.

**Humor brought** C. Thomas Fuller another award—a \$250 Third for Pets with this clever picture.



**C. Thomas Fuller** of Catasauqua, Pa., won \$1,000 Grand Prize in the Pets division of the Color Class.



**Morris S. Buchanan** of San Antonio, Tex., took a \$500 Second Prize in Activities with this action shot.



**Frank Peckham** of Wantagh, N. Y., won a \$1,000 Grand Prize in Class C for Scenics and Tabletops.

# Shooting the Moon

Lunar pictures can be rich in mystery, symbolic content and beauty. Here is a planned double-exposure technique for taking them

By **WARREN A. WESTGATE**

Color Exhibitor, Davis, Calif.

**W**HEN THE MOON is featured in landscapes and seascapes the results can often be symbolical in content. As children, we loved the nursery rhymes and accepted the belief that there was a man in the moon. Scientists tell us that the moon controls the tides and occasionally casts its shadow on the earth. Pagan belief places the moon high among its deities and modern Christians determine when to celebrate Easter Day according to the full moon following the vernal equinox. Farmers throughout the world still use it as a planting guide. It is possible that its mystery and its symbolic nature, as well as its inherent beauty, are what interest

us. Of course there are many different techniques for obtaining an image of the moon in a photograph. A method which the writer has developed with some success involves the use of a double exposure consisting of a silhouette in daylight with a moon taken at night for the background. This technique is particularly suited for single-lens reflex cameras. First, it is necessary to know where the moon will be located on the film at all times. This is accomplished by making an "X" mark for its location on the groundglass of the view-finder. You can keep track of more than one spot.

The next step is to load the camera with the film in

**The author employed** his double-exposure technique to place the moon in this silhouetted scene. The moon was exposed first, its location being marked on the groundglass for guidance in composing the scene later on.

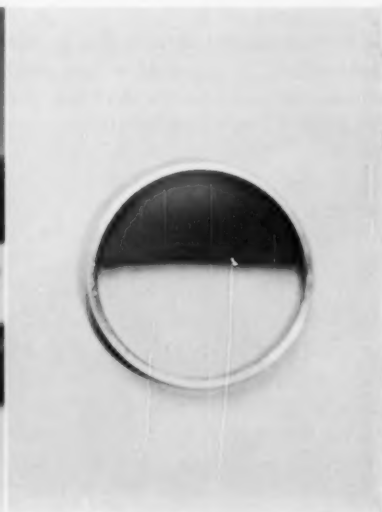
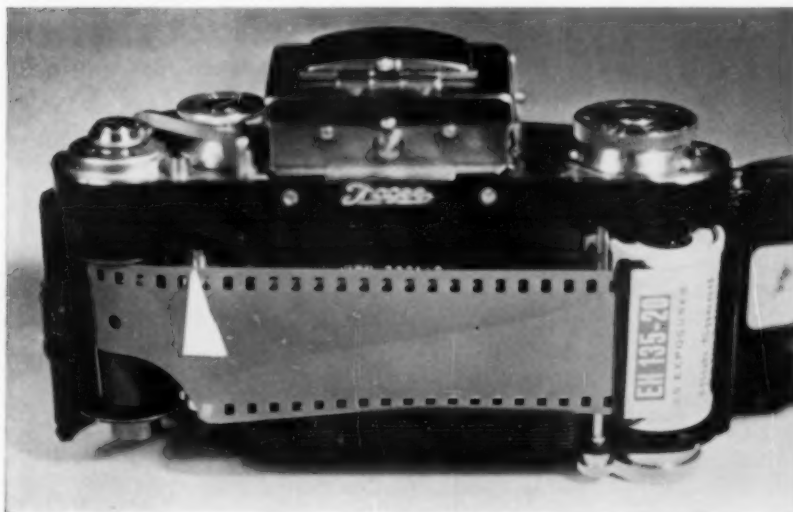






**Moon and lighthouse** were photographed by Mitsuo Someya of Kishiwa, Japan, to take this Graflex Contest prize-winner. He used a brief exposure for the moon alone, then waited with camera on tripod until it had set. A second exposure of 20 minutes then was employed for the general scene, while flashbulbs were fired along shore.

**A roll of moons** can be exposed and then replaced in the camera with accuracy by marking the point at which the film goes over the sprocket. A sky filter (right) darkens the sky to achieve a night effect in daytime pictures.





**The mysterious mood** of this picture was enhanced by shooting the moon with a 300-mm lens, which produced an image larger than normally would be expected. Exposure for detail in the moon on a clear night was 1/100 sec at f/5.6.

such a manner that an entire roll of film can be taken with moons and then rewound to start again for the silhouette pictures at exactly the same point on the film as the moons were taken. This is accomplished by marking the film with a notch or a piece of white tape indicating the spot on the film with reference to some fixed point on the camera body such as the cogs on the film sprocket as illustrated. The film sprocket should be turned as far as it will go before it engages the perforations in the film at the marked spot. It is, of course, very important that this point be exactly the same for the daylight silhouette picture as it was for the night moon picture in order that the light from the sun be exactly lined up with the moon to give the appearance of moonlight.

The next problem is to hold back the light of the daylight sky so that it will look like a night sky. This is accomplished by using a Harrison and Harrison 4 to 1 sky filter. This filter is divided into two halves as regards density. One half is dark and the other half is light in the ratio of 4 to 1. The dark half is oriented to the sky portion of the silhouette. Care must be taken that lenses of such focal length be used (at least 75mm) so that no sharp line between the two densities will

separate the picture. A Harrison Sky Filter is shown in the accompanying illustration.

It has been the experience of the writer that the most satisfactory exposure for a full moon on Kodachrome is f/5.6 at a speed of 1/100 on a clear night. This will show detail on the moon, and it will be recorded without any noticeable exposure of the film to the night sky. Thus the daylight picture may be taken on the same frame, as a double exposure, without any pre-exposure effects. When the daylight silhouette is taken directly into the sun's reflections, the writer uses f/16 at 1/100 on Kodachrome.

The choice of lenses for moon pictures depends pretty much on individual taste and the effect you want. A 150mm lens was used for the accompanying view with silhouetted trees in its foreground. A 300mm lens, which makes the moon's image twice as large, was employed for the picture of waves. There is no reason why the same lens need be used to take both moon and scene. In fact, the mood of mystery inherent in lunar photography often may be enhanced by selecting a lens of greater focal length that deliberately makes the moon seem larger than it appears to the eye in the night sky. ●

# The Duncan Youth Program

The story behind the club activity which won the 1960 Norris Harkness Award for the most effective Community Service Project in the Motion Picture field

By LUCILLE KIESTER, APSA

Chairman, Duncan Movie Makers' Junior Advisory Committee

**T**RY TEACHING photography to young ones from six to sixteen and you'll find you are in for a lot of work—and a lot of fun and satisfaction, too. The Duncan (Okla.) Movie Makers' youth program didn't develop full-blown. It began as a project to teach movie making to interested children of club members. Then it mushroomed to include programs for Boy Scouts, Cub Scouts and Girl Scouts, and finally an expanded group of youngsters in this age group whose only requirement in addition to interest is that they reside in our county.

Since the Duncan Movie Makers was organized in 1956 we have been teaching movie making to children, with members working with groups in which they had a special interest but without much over-all planning. Only during the past year was a committee established to organize this activity.

My husband, Kenneth, was working with the junior members of our club on a junior contest, so it was natural that our club president, David Fowler, appointed him to serve on what became the Junior Advisory Committee. Mildred Crowe (Mrs. C. D.), who has been working with Cub Scouts since

our club was organized, also was appointed. I was named as chairman.

One of the things that makes the program work, but also makes it difficult to administer, is the fact that each child is given individual attention and help on script writing, editing, etc., at his convenience. This is hard on the advisory committee, but is the only way that it could be, since the juniors had so many other interests they had to keep up. We knew they could not miss a lesson and still do the job they wanted to do. Following are a few of the things they were taught:

1. Natural actions before the camera. This taught the children how to take directions from the director or cameraman. A number of copies were made of a script and each person attending the Sunday afternoon shooting was given a script to follow during the session. In shooting that picture a number of trick shots were used. Some of them went off well, others could be more polished, but the children were interested and so were the adults. A 13 year old boy is now cutting this picture and is going to add sound to it.

2. Story writing for the camera was the next lesson. The children were told

that each film should have a good beginning and a good ending, with a short middle that naturally leads to the end. They were told to list the props they would need and the people they would need to tell the story.

3. Next came "Breaking the story into scenes for easy picture taking." They decided at this time whether the scene called for L. S., M. S. or close-up shot. Sometimes, they drew pictures on their scripts showing how the scene was to be filmed.

4. They were taught how to use lights, indoors.

5. They learned how to use the light meter.

6. In learning to use the camera, they would practice taking scenes for their pictures.

7. By lesson seven they were ready to shoot a picture based on their script.

8. Learning to splice came next.

9. The children were taught to edit. They were taught that splicing is not editing. They were taught the "card system" showing them they could edit their picture on paper before cutting it.

10. Lesson ten was called, "Putting the picture in the right order." Egg cartons were used to hold the scenes as

Mike Kiester, thirteen year old Life Scout, checks taped narration for his 16mm sound picture "A Lad'n His Lamp."



Scout Troop 434 participates with enthusiasm in discussion of Photographic Merit Badge led by Lucille Kiester.



they were cut from the processed film.

Meanwhile, a photographic program was started in Cub Packs. Boys from 8 to 11 in Cub dens were taught to use the camera and to shoot their activities, in sequence. Den mothers who say they do not know how to plan Cub Scout den meetings are shown the picture to give them ideas on what exciting things can be planned for the meetings. The 8mm camera was used for shooting "Cub Scout Shorts." This project extended over a two-year period.

"Boy Scouts, Unlimited" is a photography project which has been going on for more than two years, for the Boy Scouts of this county. More than 1,500 ft. of 16mm film has been shot at 24 frames per second. The plan is to make a picture to which sound can be added. The picture is due to be finished this fall. The film has been shot to tell the story of Winter Camp, Summer Camp, Camporees, the National Jamboree, etc. Although there is a major plan for this picture, it has been completed after each sequence and it has been used to show the boys who are of Scout age, some of the activities of the Scouts. It has also been used in recruiting fathers as councilmen for the Scout organization. In the finished picture, the story will be told in flash-back—as the boy receives his Eagle Badge, he will remember back when he was a Tenderfoot, and as he works on up to Eagle rank he will show how the lessons he has learned in Scouting will help in his everyday life. The picture is being made so that a number of boys will be able to get copies. The scene will be made as they receive their Eagle Award, and they can narrate the film and truly make the picture their own.

We are the Merit Badge Counselors for the Boy Scouts of this district. A number of the boys are working on their photographic merit badges, while others have already passed the test. We



The Junior Advisory Committee includes Kenneth Kiester, Lucille Kiester, chairman, and Mildred Crowe. Their program serves children in the six to sixteen age group.

feel that these boys will get more out of their picture taking by learning the lessons the Junior Advisory Committee are teaching.

We are also Merit Badge Counselors for the Girl Scouts of this district. The Girl Scout merit badge is in still photography only, but we are going to work on getting the requirements changed to include both still and motion picture photography.

The Boy Scout Photographic Merit Badge can be earned in either still camera or motion picture work. This is a hard badge to earn. In fact, I know one photographic club which read the requirements to some of their advanced members and were surprised to learn that none of them could pass the tests required of the Boy Scouts.

At the present time we have nineteen girls waiting for a new class to start. There is also a troop of about thirty-five Boy Scouts just waiting for us to tell them we're ready to begin.

Sometimes, I feel as if we have a

tiger by the tail and can't let him go. These kids want to learn photography, and if we don't have time for them today, they'll keep coming back until we do have time.

In June of 1959, I became the first member of the Women's Reserve of the Boy Scouts of America in Two-Beaver district. The women's reserve provides an opportunity for women to become actively engaged in the program of the Boy Scouts. As I proudly showed my card to my sons, the elder one looked at his brother and said, "The last ditch the men had, and here the women are invading that!" Sure, they kid me but I notice that when anything is happening around the council-fire, they expect my movie camera to be in there recording the event for posterity.

If you feel yourself getting stale, try filming with and for the kids of your community. At times they may drive you back to your photographic books for the answers. But I'll guarantee you, there will never be a dull moment. •

Dee Anda Fowler, seven year old Brownie Scout, sets up to shoot blackboard title for junior style show film.



Tommy Byrd, ten, Junior Member, projects his 8mm film, "Readin', Ritin', Rithmetic," for 5th grade classmates.





# MPD-PSA Course in Motion Pictures

## Lesson 15—Advanced Techniques

By George W. Cushman, FPSA

Illustrations by the author unless otherwise credited

Motion picture making, being the art that it is, enjoys hundreds if not thousands of techniques. Almost every picture reveals some new ones. In our brief discussion here we can include but a few of them.

The successful motion picture must, like a house, be pre-planned. No carpenter tells the lumber yard to send out a load of lumber. Instead, a blueprint is carefully drawn, re-drawn, corrected, and approved before a stick of wood is ordered. It should be the same way with a motion picture. Every scene should be carefully planned to the smallest detail. Then shooting can go along briskly. Even more important, after the scenes have been shot they will go together nicely when edited.

**A. THE STORY BOARD.** In lesson 13 we discussed the actual writing of the scenario—the importance of listing each scene, no matter how small. A further step along this line is the use of a story board even before the script is written. What is a story board? It is the actual layout, on paper, of each scene in the film. An example is shown in Fig. 15A.

What is the advantage of the story board? It gives a graphic idea of what the finished scenes will look like on the screen. The composition of the scene can be carefully studied. Continuity takes form. The direction of the action in a series of scenes can be studied, and errors can be corrected before a foot of costly film is shot.

In this story board from a sequence of Walt Disney's forthcoming production "One Hundred and One Dalmatians," the artist and storyman, Bill Peet, has clearly portrayed the size of the image in the shot, the angle, the image distance, the props to be used and their placement, and a good idea of the action. In scene one, as the lady disappears into a nearby room, Pongo and his master await the good news. In scene two, they shout "How many?" In scene three she returns to reply "Eight!" In the fourth scene we see a facial expression in semi-close-up of disbelief. In scene five Pongo gives a happy bark, and in the final scene Pongo dances as his master echoes "Eight puppies, Pongo!"

Filmmakers who have used story boards

soon find this technique is a valuable aid to their subsequent filming. No artistic ability is needed. A humble sketch is sufficient to serve the director and cameraman.

**B. ESTABLISH AND RE-ESTABLISH.** We pointed out earlier that it usually is best to fill the screen with the action. Now we must learn that there are times when that rule must be broken. Let us study Fig. 15B. In the top photo we see two figures petting a dog in the back yard. The overall shot as shown serves to establish where the children are. But as soon as this establishing shot has served its purpose, a cut should be made to a medium shot indicated by the white frame around the two subjects. Obviously there is no reason for continuing the long shot for there is nothing of interest in the area outside the white frame line.

But now a third person enters the scene. Instantly it becomes necessary to move back again and take in all of the area, as has been done in the lower photo. The purpose of this shot is to re-establish where the children are, and also to establish that the third character is about to enter the area by coming through the gate. At this point a close-up of the third person would be correct as the audience is interested in meeting this newcomer to the scene. Or, this re-establishing shot could remain on the screen until the third person walks over to the two children, and then a medium shot of all three people could be cut in.

Whenever an actor enters a scene

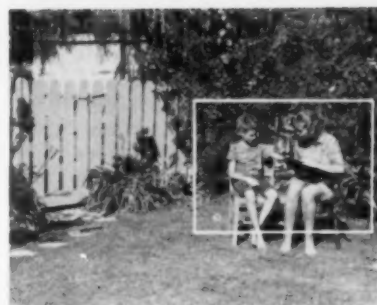


Fig. 15B

like this, the entrance should be shown to establish that entrance in relation to the other actors in the scene.

**C. MOOD AND FEELING.** It takes an artist at movie making to create mood and feeling, yet these emotional responses by an audience to a film are vital and important. By creating such emotions in the minds of the audience does a film become powerful.

There are many ways to do this, and we shall dwell on only a couple. Let's look now at illustration 15C. Remember again what we said about the action filling the screen. In this shot nothing is moving but the small figure in the center. If we followed our rule we would use a telephoto and let him fill the frame.

However, that wouldn't work in this instance because our whole purpose



Fig. 15A

© Walt Disney Productions

with this shot is to give the feeling of vastness, of loneliness, of the wide open spaces or the great out of doors. This shot as photographed serves pretty well to give this mood or feeling. Filling the screen with the central figure would not give this feeling at all. Thus, here is another example of when we would not want to follow the rule of always filling the screen with the action.

Another way to obtain mood is through lighting, and two examples are illustrated in Fig. 15D. In the top photo we see a lively scene of youngsters at a birthday party. Surely everyone considers a birthday party, especially when youngsters are involved, as a most gay and active affair.

Lighting such as we see here is what we call high key lighting, for the scene is predominantly light. The wall, the fireplace, the table, the cake—even the clothing is light. Note the scene is not overexposed, for this is something else, and will not serve our purpose at all. What we see is a scene that predominates in the lighter tones. And from these lighter tones we obtain a feeling of gaiety, laughter, and light heartedness—a feeling that should rightly be associated with this particular subject.

An entirely opposite mood is created when the tonal values are predominantly dark, as in the fireside scene at the bottom. This scene tells its own story, and gives a feeling of warmth, coziness, quietude and comfort. This feeling would not be nearly as forthcoming if this scene were lighted as brightly as the one above it.

Music has much to do with the proper creation of moods, as does the tempo or pacing of the editing. Slow cutting

indicates a somber mood, while fast cutting is associated with a happier mood or faster action.

Mood is not easy to create in motion pictures, but when it is created, the film then obtains its power and forcefulness.

**D. ACTION AND REACTION.** It has often been said that for every action there is a reaction. This may sound like a rule out of your high school physics textbook, but it is true in our everyday lives, too. If we accept this rule, we



Fig. 15C

should apply it to our motion picture making. If we show an action, we should show the reaction if that reaction will be of interest to the audience, and usually if the action is of interest, the reaction will be equally so.

As an example, let's look at illustration 15E. In the top photo Junior seems to have taken over Mom's job, with Tippy as his doll. Well, this is an amusing action. What would Mom's reaction be if she saw it? She could laugh, she could be mad, she could run to stop these shenanigans, or she could ignore them. What does she actually do? Let's show the reaction. So, in the lower illustration, we do.

No doubt laughter in this instance is the most logical reaction, but if Junior was about to douse Mom's handbag in the lake it might not be so funny. Mom might be awfully mad, whereas Dad might get a big laugh. But whatever the reaction is, remember, that for every action there is a reaction, and if the action is worth filming the reaction probably will be, too.

**E. THE GENERAL RULE.** Throughout our course we have stressed many rules to follow. Yet movie making, being an art, can at times break any rule successfully. But there is one rule that is never broken, any time, any place, anywhere, and it is known as the General Rule. It is this: *Whenever a new scene starts, either the angle, or the image distance must be changed.*

All of us have at one time or another set our camera on a tripod and, without moving it, have taken two or three

shots, stopping the camera in between. When projected, we notice bad jumps in the action, due, of course, to the camera having been stopped. This is an error that is never excused and is never tolerated.

An example of what we mean may be seen in the two pictures on the left of illustration 15F. Here we see a group on a family outing. But between the top scene and the bottom scene the camera was stopped, and not moved. As a result the action is not continuous, and on the screen we can easily notice the bad jump.

How can this be corrected? In two ways. One is to move the camera either closer to the subject for the second shot, or to a new angle for the second shot, and the second method is to cut in a different shot between these first two scenes when editing the film.

On the right side of this illustration we can see two acceptable shots which can be cut in to kill this jump in the action. At the top we have moved closer to two of the people in the party, which means a change of both distance and angle. The lower shot of the chipmunk is a complete cut-away, and of course its sole purpose in this instance is to eliminate the bad jump in the action between the two shots at the left.

Note that the chipmunk scene may be one taken years later or earlier, and hundreds of miles away. It may have no connection with the actual scenes shown, but when it is cut in its subject matter serves to maintain the continuity and break the jump.

This rule is never violated, and eliminating these jumps in editing can be made easier by shooting extra footage for this very purpose unless the camera



Fig. 15D

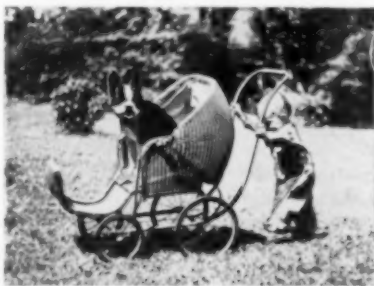


Fig. 15E

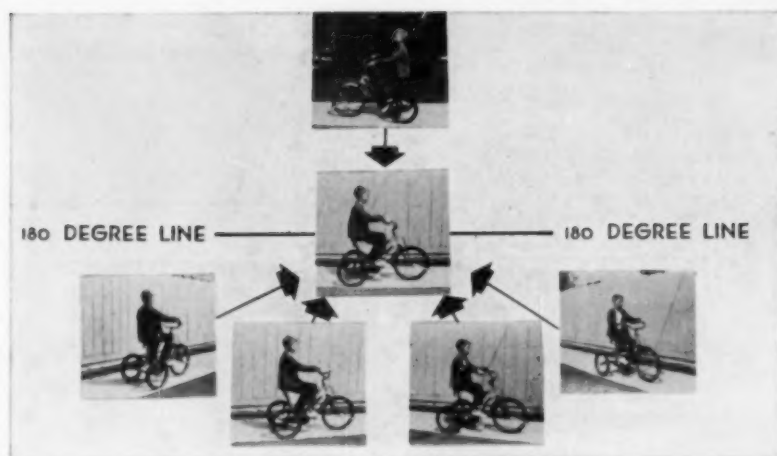


Fig. 15G

actually is moved after each shot is photographed.

**F. SCREEN DIRECTION.** One of the most important phases of motion picture making at any level is maintaining the continuity of screen direction. On the screen, if we see a person going from left to right, we would be quite disturbed if we suddenly saw him going from right to left in the next scene. Is he returning from his objective? We don't know. Actually, he might have been going north in both scenes, and therefore both scenes would have been correctly photographed as far as the cameraman was concerned—but this is not enough.

Since this is a condition that cannot be tolerated on the screen, we have a rule to take care of it, and it is called the rule of the 180-degree line. Let's look at the illustration 15G for a moment.

In the center illustration let's say we see a picture of this little fellow going north on his tricycle. He is also going from left to right. Through the middle of this scene we'll draw an imaginary

line which we shall call the 180-degree line. Below this line we show four shots which give the same angle of view as a shot would if taken from the angles where the pictures are placed. Notice carefully that all four of these pictures are on this side of the 180-degree line, and all of them show the little fellow going from left to right.

In other words, any shot taken on this side of the 180-degree line will maintain screen direction consistently as far as the observer is concerned. Any of these shots are acceptable.

Now, let's look at the shot above. This shot was taken from in back of the 180-degree line, shooting the far side of the boy. Of course he is still going in the same direction—north, as far as the compass is concerned, *but in relation to the audience he is going in the opposite direction.*

From this illustration it should be obvious that if we want to be consistent with the audience we must forget compass directions in filming shots such as these and think in terms of the 180-degree line. Our shots must all be on the same side of this line, for to make

a shot in the series from the other side is to appear to reverse the direction of the action.

We can now go to illustration 15H. Here again we have a problem in the matter of screen direction. In the two upper photos we have a boy on his way to do an errand, but the screen direction has been mixed up. Obviously the cameraman didn't keep on the same side of the 180-degree line.

But, the cameraman has these two shots, so what, if anything, can he do with them? The answer is that he can actually use them for what they are—actions in the opposite direction. In the first, upper left, we see the boy going to do his errand. In the second he has completed his errand and he is on his way home—or is he?

If so, that fact must be established. If not, then the change in direction must be shown or explained. In the lower two photos we do just that. We show him going around an old tree trunk. By showing his turn, his action coming back is explained. Therefore, if we show the shots in this order: upper left, lower left, lower right, upper right, we now have a very complete and understandable sequence. The turn about is explained and we understand the action thoroughly.

Remember, then, that whenever screen direction is reversed, the reason for the reversal must be shown or explained to the audience.

Screen direction goes a bit farther than this at times, especially in relation to lengthy travels. As an example, on any map the route of a steamship from New York to London is traced from left to right. We therefore think of a steamship going from New York to London as going from left to right, and the audience would find it hard to believe that a shot of a ship going from right to left was actually making such a voyage, yet the shot, taken from the north looking south, would be a com-



Fig. 15F

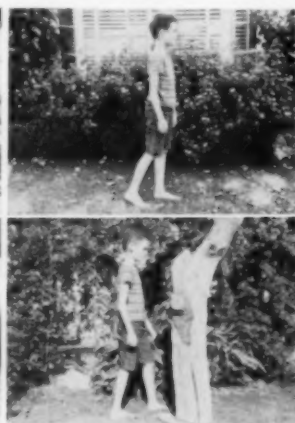


Fig. 15H



pletely true and honest shot.

A north to south voyage has no such limitations, fortunately.

**G.** IMPORTANCE OF EACH SCENE. Probably no word of caution is more valuable than emphasizing that each scene must mean something. A scene must mean something, not so much unto itself as to the scenes before and after it. The advanced filmer shoots each shot with its content in mind and how it will fit with the scene that precedes and follows it, even though those shots may not yet have been exposed.

This is the hardest concept for the beginning filmer to accept—that a motion picture doesn't exist until all scenes have a direct bearing on each other—that a motion picture is not just a string of snapshots which, though possibly interesting within themselves, have no value to those adjacent to them. When this content can grow and mount in value and meaning by building each scene onto the one before it, the true motion picture will evolve as a result. Remember, pearls don't make a necklace until they are strung together. Many a scene is a scene in itself, but until it fits with the scenes before and after it, it cannot have power and strength.

Working with the medium and studying where its strength lies is the ever-broadening challenge that makes the art of motion picture making so fascinating for all who find themselves devoted to it. Primarily it is a means of communication, and only when it has something to say is it worth the celluloid it is printed on. We have discussed here only a few of the advanced techniques that contribute to motion picture making. The more one works with motion pictures, the more he will learn of other techniques which are equally important.

## ZONE NEWS—WESTERN

(Continued from page 16)

technique in making salon prints. And in the color side of photography it was your writer, explaining his methods of presenting an ordinary travelogue with music or taped commentary, titles, etc., in order to make it a worthy presentation.

After a delicious luncheon the Fresno Club presented a "Workshop and Shooting Jamboree." Model shooting session arrangers were Elmer Lew, APSA, Eric Mitchell and Ken Misaki. Tabletop and glass set-ups were arranged for shooting by Glenn Corlew and Duke and Pat Lane. A gadget display and demonstration was by M. G. Smith, APSA, and Ernie Dodd presented *Retouching Negatives*. There were about 200 in attendance.

The final social event of the year was the Christmas party at Porterville, Cal-

ifornia in December including the presenting of Awards of the Year.

## Invitation to Desert Club

Winter vacationers traveling in the Southwest, especially in the Palm Springs area, are cordially invited to visit the Palm Springs Camera Club, meeting the first and third Fridays in the clubroom of the Security First National Bank Building at 8 p.m. Membership in this active club is open to all color photographers of this desert area. Contact E. D. Dotzauer, vice president, Palm Springs, telephone: FAirview 5-2502.—Marguerite Gregory, PSA Rep., reporting.

## CANADIANA

Editor: Rex Frost, FPSA  
37 Bloor St. W., Toronto

### Movies

In a news letter to over 20 Canadian movie clubs affiliated with the MPD of PSA, Zone Chairman Jack Ruddell urges greater use of the Society's services, particularly the Film Library and Tape Recorded Lecture Library. These are available to individual members and clubs from Library HQ in California.

Movie Clubs which have not previously taken advantage of these Film and Tape Recorded services because of customs clearance problems, will be glad to know that a number of the better programs are now based in Canada, and available through Jack Ruddell, 7 Plumbstead Court, Islington, Ont. A nominal fee, from \$1 to \$1.50 takes care of the library maintenance costs.

Derek Davy, 98 Thistledown Blvd., Rexdale, Ont., has agreed to take over the job of news correspondent for Canadian Clubs, for the MPD Cine Reporter. Send Derek your Club news and he'll help you publicize it.

Mike Barlow of Montreal Metro Movie Makers has been working toward the organization of a Canadian amateur contest along the lines of PSA and ACW Ten Best competitions.

Toronto's Metro Movie Makers recently showed 8 of Britain's Ten Best amateur movies. Members and guests present were asked to vote the one they considered tops. Result—8 different answers!

### At the Salons

Etobicoke CC distinguished itself at the annual Salon of the Federation of CC's of Greater Toronto, winning club trophies both for pictorial and nature color, and second place in the monochrome show. In individual honors, Etobicoke took 5 out of 6 pictorial color awards, and all 3 of the nature awards.

### Leaside International

In Leaside CC's first PSA-endorsed slide internationals, Miss Patti Parton took a bronze medal in the pictorial division. Mrs. Janet Goodwin picked up two HM's in nature color. Both ladies are Toronto Guild for C. P. members.

## Canadian Chapter



**Vancouver Island Chapter**, the first to be formed in Canada, was organized this fall. Executives, photographed in a corner of the Victoria Art Gallery, are (front row) James A. McVie, FPSA, Canadian Zone Director and Director of the Chapter; Muriel Johnson, Director; Evelyn Burt-Smith, Secretary; and John Muir, President; (on staircase) Alfred Lincoln, Treasurer; Stanley Dakin, DR for British Columbia and Vice-President; and Thomas Haynes, Director. Photo by Jorgen V. Svendsen.

### Nature

Arthur Mindel, Toronto, who is unattached club-wise except for his CNPT affiliations as PSAer, seems headed for high placement as a nature and pictorial slide exhibitor. By mid-November 1960, his international salon record showed over 100 nature slide acceptances, plus fifty pictorials. When the final Who's Who count is made for the year, this German born Canadian, who arrived here via Switzerland nine years ago, may rate as this country's leading nature exhibitor and could possibly place in the top ten in world nature ratings. His successes recently have included the PSA silver medal at Houston, and one of the 5 Westchester medals.

Mary Ferguson, Canada's ND Chairman, last year judged three international slide shows—Toronto, Buffalo and Leaside. Mary reports that requests for ND slide sets based in Canada have increased considerably. Indeed, they're mostly booked up for the balance of the present club season.

### Alberta

Most medal and silver spoon awards picked from the 3000 pictorial and nature slide entries at Calgary's 4th Stampede were earned by U. S. exhibitors. Exception was W. Clifford Healey of Welland, Ont., who won the PSA Pictorial Gold Medal with *Silver Lady*.

Rae McIntyre, Edmonton, recently spoke to Crossroads CC on nature prints, and will repeat the lecture to the University CC. Rae is possibly the only Canadian to have a star in stereo.



Alta. D. R. Charlie Everest has been elected first Vice-Pres. of the National Board of the Color Photographic Assn. of Canada.

Miss Geraldine Fish, Secretary of the Calgary Allied Arts CC (B&W), who recently joined PSA, has agreed to become an area representative for the Society.

### Montreal

As surely as the snows hit the big metropolis in January, so the Montreal CC comes up with its bright and breezy Jamboree, sort of a frolic to get the year away to a rollicking start. Each club contestant must submit to a minimum of 5 picture categories but may submit to all 10, viz P, R, N, C, TT, TRANS, PORT, CP, II and M.

For the sake of originality in prizes, 18 all told go to the top scoring slides in each category, to the highest, 2nd, 3rd and 4th, and to the lowest, 2nd and 3rd lowest and poker combination of 5. Highest slide in each category has a different winner. Titles are not necessary. There is no commentary. Each prize is a roll of color film, so duffers who win with the lowest scores do just as well as experts with the highest counts.

Moreover the 10th category previously listed as M means Montage . . . any combination of transparencies. So if you shot a whole 20 exposures on a single frame, you can still come up with a prize at Montreal's Jamboree, January 23rd. The other 9? You figure them. Correct answers are in Nov. *Cameragrams*. Montreal CC, all in all, lives up to its reputation for originality and fun in programming.

## SOUTH OF THE BORDER

Editor: J. L. Zakany  
Volcan 129, Lomas, Mexico, D.F.

### Visitors to (Visitaron) Mexico, CFM.

Alden Seifried, Sunshine City CC member, St. Petersburg, Fla., attended Oct. and Nov. meetings and photo tours and traveled thru Mexico for 5 weeks, after Houston. (Socio, Foto Club de la "Cd. Asoleada," St. Petersburg, Florida, asistió a los salones mensuales y excursiones de oct. y nov., y viajó por México, 5 semanas, después de Houston.)

Albert Saddler and wife (y Sra.) Lens Art and Photo Naturalists Clubs member of San Diego, Cal., 1 star Color & Nature exhibitor and former Medical Prof. Photographer and member of Biological Photo. Assoc., traveled thru Mexico for 2 months and attended the Nov. monthly meeting. (Socio de los Foto Cyubes "Lens Art" y "Photo Naturalists" de San Diego, Cal., exhibidor 1 Estrella en Color y Naturaleza, antes Fotógrafo Profesional Médico y socio de Soc. Fotográfica Biológica, viajaron por México, 2 meses, y asistieron al Salón mensual de nov.)

Federico Castaneda and wife (y Sra.) Guatemala CC member and most prolific exhibitor, attended the Oct. meeting after Houston, being entertained by Ye Ed & wife. (Socio, Club Fotográfico de Guatemala y su más entusiasta exhibidor asistieron al Salón mensual de oct. después de Houston, siendo agasajados por este Editor y Sra.)

Thru the Lens Tour led by Jean Edgumbe Groff, APSA, who presented *Highlights of Philadelphia* at Louisville and 3 *P's of Traveloguing* at Houston, traveled thru Mexico, D. F., San José Purúa, Pátzcuaro, Guanajuato, San Miguel, Cuernavaca, Taxco, Puebla, Fortín, Oaxaca, and Guatemala; (fueron visitados por la Excursión a Traves del Lente, dirigida por Jean Groff., APSA, que presentó *Lo Más Destacado de la Conv. de Philadelphia* en Louisville y *Preparación, Fotografía y Presentación de Series de Viajes*, en Houston; incluyendo a los siguientes socios de la PSA:) Maude Pruett, Seattle Photo. Soc.; Chas. W. Dillman, President, Camera Guild of Cleveland and Ex-Director, Lake Erie Intl. Salon; J. F. Mitchell Roberts, RPS Life Member since 1912; J. W. Heim, Dayton, Ohio; Wm. H. Howe, Youngstown, Ohio; Mrs. Albert A. Munser, Brooklyn, N. Y.; Phyllis Randall, Whittier, Cal.; Mr. and Mrs. Don Robinson, Monroeville, Pa.; Mary Scovill, Petoskey, Mich.; Paul A. Wolf, Sherman Oaks, Cal., and Jean Bowie Shor, Hollywood, Cal.; being the PSA members included.

### Mexico

Co-editor R. Cacheaux, APSA reports: J. L. Zakany was slide judge of Vavolcade Intl. Exhibit; won the slide of 1960 gold medal at Club Fotográfico de Cuba; was appointed Hon. Representative of PSA in Mexico in place of Manuel Ampudia, APSA, who held it for several yrs.; was honored as "Extraordinary Member" of the Austrian Photo. Soc. "Österreichische Gesellschaft für Photographie," for "remarkable achievements in the sphere of Photography"; and had his photo biography extensively published by newspaper *El Mundo* of Havana. (Juzgó el Color del Salón Intl. del Vavolcade, Texas; ganó medalla de oro en Cuba por le mejor transparencia de 1960; fué nombrado Repr. Hon. de la PSA en México, substituyendo al anterior, Manuel Ampudia, APSA; fué honrado como Socio Extraordinario de la Soc. Fotográfica Austriaca "Österreichische Gesellschaft für Photographie," en "reconocimiento de sus notables éxitos en la esfera de la Fotografía"; y le fué publicada su biografía fotográfica, extensamente, por "El Mundo" de la Habana.)

### PORTRAITURE

(Continued from page 21)

head). Some may feel that this pose is too static for the dynamic personality of an artist and that it would have been preferable to depict the subject at actual work. In the final analysis, much depends on personal taste—that of the photographer in making the portrait and that of those who view it. To believe that there can only be one approach is the very antithesis of true creativity.

Lighting has been kept in a fairly low key: a 500-watt diffused main at 45° left, a 500-watt fill at right of camera, and a 100-watt flood directed at the medium gray background and vertical drape at the left.

As the clay head picked up more  
Have You Enrolled Your New Member?

## PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

### JUST RELEASED

28. *Color Portrait Photography*, by Robert G. Speck. This lecture is a definite must for the 35mm color enthusiast. In it is also much of interest to those wishing to improve their B & W portrait work. The details of equipment, exposure, draping, background, lighting, color make-up, and imagination are all covered, 73 slides with a 55-minute tape.

20. *Photography Is an Art*, by Angel DeMoya, Hon. PSA, FPSA. This famous pictorialist presents samples of his work to prove his point. The lecture is liberally sprinkled with examples of monochrome prints made by control processes. A 45-minute tape with 64 B&W slides.

15. *Let's Peek over their Shoulders*, by H. Lou Gibson, FPSA and Lou Quitt, APSA. These two nature experts allow you to watch over their shoulders to learn their "trade secrets." You will be thrilled at the sequence shots of the Monarch Butterfly's life cycle. 63 color slides with a 50-minute tape.

7. *Abstractions*, by Sewell Peaslee Wright, FPSA. Not as "abstract" as its title indicates. "Spee" brings us a new look at the common everyday things around us which can be photographed with imagination. 28 B&W slides with a 50-minute tape.

For a complete list with full description of all RLP Lectures see the latest RLP Catalog.

Orders for Lectures should be mailed at least 45 days before the date of showing.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

### Director of Distribution

Nelson L. Murphy, APSA  
445 Allison Ave.,  
Washington, Penna.

light than desirable, causing interest to be diverted from the sculptor's face, it was necessary to burn in this area during enlarging. Although some additional exposure was also given portions of the background, to bring them into better tonal balance, the pleasing halo effect around the subject's head is natural.

WW II interrupted Hal's medical studies. After serving six years in the Southwest Pacific, he attended Chicago Art Institute and Ray-Vogue School of Photography. Following five years of apprenticeship, he purchased a studio in Denver. A director of the Rocky Mountain Professional Photographers Assn. and past-president of the Professional Photographers of Greater Denver, he is also an active member of the Denver Photographic Society. Hal serves as commentator of Portrait Portfolio No. 8.

**Technical Data:** Studio camera with 10" Bausch & Lomb lens. 4x5 Kodak Pancho-Press B sheet film exposed 1/10 sec at f/11, tank developed 9 min at 68°F in DK-50 diluted 1:1. Elwood diffusion enlarger, Kodak Illustrators Special paper developed 2 min in Selectol, and Nelson gold toned. Unretouched negative.

These five illustrations can only hint at the fascinating challenge that portraiture offers. Human variety is endless. There are equally varied combinations of artistic approach and photographic technique that you can bring to bear as you focus on your fellow man. Portraiture is not easy, as anyone who has worked at it seriously will attest, but its rewards are rich in satisfaction. •

## Cupid Strikes Again . . .

Maxine Fuson, former District Representative for Michigan and Chairman of the Grand Rapids regional last year, has become the bride of William M. Hann of Pleasantville, N. J. They met at the Philadelphia convention, renewed acquaintance at Louisville, and a courtship-by-mail followed. Their address in Pleasantville is 40 E. Washington Ave.

## . . . and Again!

Louise Haz, APSA, widow of Nicholas Haz, FPSA, was married September 28 in Pittsburgh to H. Clifford Hunter. Both are members of Color and Pictorial divisions. They met at the Photographic Section of the Academy of Arts and Sciences in Pittsburgh four years ago. Their address is 100 Cedar St., Apt. 27B, Dobbs Ferry, N. Y., from whence Cliff commutes to his work with Gulf Petrochemicals in New York.

40

# It's Official – PSA News of the Month

IT IS WITH deep regret that we announce the resignation of L. B. (Red) Dunnigan, APSA, as Membership Vice-President. He has served faithfully since the post was created in mid-1959, attacking with imagination the related problems of arresting drop-outs and enlisting new members during a period which has brought membership to its highest point in the history of the Society. We hope the pressure of personal business will at least permit him to continue to enjoy PSA activities less demanding in nature. The Society has been fortunate in obtaining the services of Theron T. (Tim) Holden, FPSA, for this responsible post. His appointment was approved at the December board meeting.—Robert J. Goldman, APSA, President.



T. T. Holden, FPSA

TIM HOLDEN has been an active member of PSA since 1940. He has participated in the activities of Rochester, N. Y., Section of the Technical Division and is a past chairman of that Section. He served as TD Program Chairman for four years, and in 1951 became PSA Conventions Vice-President and acted in that capacity for four years. He is a member of the Honors Committee, now serving in his fourth and final year.

If you have written Graflex, Inc., with a technical question on one of its products during the past 25 years, chances are that Tim answered your inquiry or at least gathered together

Have you enrolled your new member?

the product information upon which the answer was based. More recently he has been concerned with internal sales administration problems, and now also is responsible for new product development and promotion of somewhat specialized equipment. He was graduated from Hamilton College in 1933 and studied photographic technology at Mechanics Institute, now Rochester Institute of Technology, under Fred Brehm and C. B. Neblette. The Holdens live in Rochester and have three daughters, one married, one in college, and one in high school.

## People-to-People

A new sub-committee was added to the PSA International Affairs Committee by President Robert J. Goldman, APSA, during the Houston convention. Called the "People to People Sub-committee," its duties are to coordinate PSA efforts in the field of international understanding through photography with the work of the government's "People to People" program. Frank B. Christopher, of Falls Church, Va., has been appointed vice-chairman in charge of this new sub-committee.—Ray Miess, FPSA, Chairman, PSA International Affairs Committee.

## Guild for Blind Awards

Ralph (Skipper) Miller, APSA, received a scroll from the Catholic Guild for the Blind in recognition of a column he wrote recently in the New York *World Telegram & Sun* concerning successful employment of qualified blind persons. Fotochrome, Inc., Bronx, N. Y., photofinishing organization which employs approximately 30 blind persons in its plant, was a joint recipient of the citation.

## Obituaries

### David Paul Adler

Funeral services were held December 1 for David Paul Adler, 49, electronics mechanic, photographer and ham radio operator who died at Sinai Hospital after an illness of several weeks. His home was at 3108 Bancroft Rd., Baltimore. Many of his fellow hobbyists feel we have parted with one of our best friends.—George W. Elder, Baltimore, Md.

PSA JOURNAL

## New Products

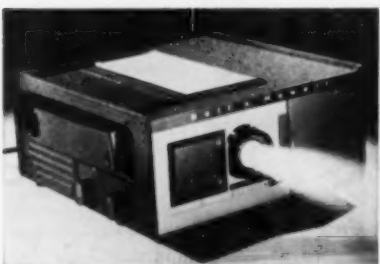
A VIEWING FILTER designed to help the photographer visualize a scene as his camera will see it has been announced by Bausch & Lomb. It is known as a Contrast



Contrast Ratio Viewer in use.

Ratio Viewer, is two inches in diameter, and has an attached case which serves as a handle. When you look through it, shadows appear darker and the contrast range of the scene is compressed as it is in most black-and-white and color processes. The new viewer is priced at \$2.95.

SLIDE SHOW EDITING is simplified with the Bell & Howell 726 Auto-Load projector. A "look-and-load" device is mounted above the projection lamp. As a slide is



Bell & Howell 726 Auto-Load.

inserted, an illuminated panel makes it possible to check the scene before flipping the loading device forward and pushing the slide down with a finger into a mount properly positioned at the aperture. One pull of the changer knob then loads the slide into a tray, right side up for projection. The unit has 500-watt lamp, fan cooling and a 4-inch f/3.5 lens. Its price is \$79.95 with standard lens and \$109.95 with Filmovara lens to adjust the picture size to fit the screen.

A WIDE-ANGLE CAMERA designed for use with Polaroid film is the 3½x4½ Plaubel Superwide announced by Plaubel of Frankfurt and distributed in the United States by Burleigh Brooks, Inc., 420 Grand Ave., Englewood, N. J. The Superwide is fitted with a 65-mm f/8 Super Angulon lens which covers a 90° angle of view. It takes Polaroid Land film, Type 42 or 47. The price, not yet announced, is expected to be in the \$300 range. The Superwide is equipped with spirit levels for making pic-



Plaubel Superwide camera.

tures with either horizontal or vertical format and an optical mirror finder specially designed by Leitz.

AUTOMATIC THREADING and remote control are combined in the Dual/Lectric 8-mm projector announced by Bell & Howell. It takes over as soon as film is inserted in the automatic threading device. It threads the film, turns off the room lamp, turns on the



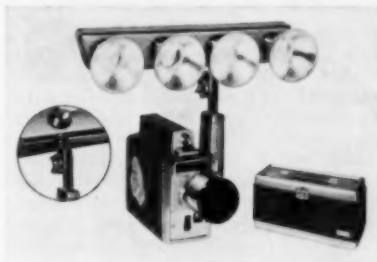
Self-threading 8mm projector.

projection lamp, winds the film leader on the take-up reel and starts the movie on the screen. An illuminated remote control unit enables the projectionist to stop, start or reverse the film from an armchair, while a single knob controls the same functions from the machine itself. Separate motors are provided to drive the projector and to power its cooling system. Projection speed can be varied from 16 to 24 fps. Brightness can be increased to compensate for extra dense film or long projection distances. "Normal" is used for average exposures. In the "bright" position the T14 Tru-Flector lamp provides additional illumination. The Dual/Lectric comes with retractable 6-foot power cord and 10-foot remote control cord, built-in splicer and 23-mm f/1.2 lens at \$239.95 and is available with Filmovara zoom lens at \$264.95.

BFA, BEP AND DAN are three reflector-flood lamps designed for movie barlight use. The latest of them is DAN, more than 1½" shorter and exactly 1½" narrower than BEP, yet capable of delivering enough light to provide only 1/8 stop less exposure. General Electric achieved the new step in miniaturization by devising an

intricate method of coiling the filament and then placing it precisely in the thermal center of the glass envelope. An insulating disc and a silver reflector helped reduce base temperature to the point where DAN actually burns cooler than the larger lamps. Any major advance in lamps always is followed by new equipment designed to make use of them. Hence we can expect plenty of new, more compact barlights.

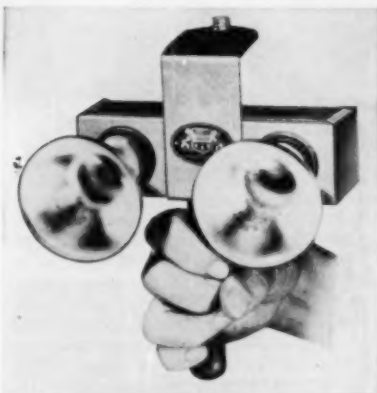
AMONG THE FIRST compact barlight units designed to take advantage of the G-E DAN miniature lamps are a pair by Smith-Victor Corp. of Griffith, Ind. Each uses



Four-lamp unit by Smith-Victor.

four lamps for a total current drain of 800 watts, mounted on a metal case only 10½ inches long. Model GL101 at \$14.95 is equipped with an adjustable handle for bounce-light, two switches, a 10-foot cord and metal case. Model GL102 at \$12.95 is similar but without bounce-light handle.

A TWO-LIGHT BAR measuring only 5½ inches long has been introduced by David Specialty Co. of Chicago. It uses the G-E

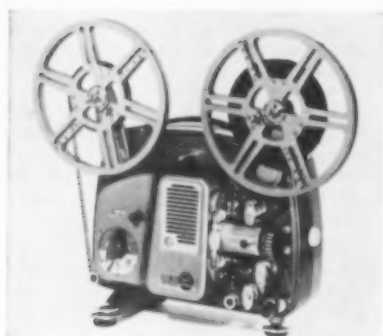


Two-lamp unit by David Specialties.

DAN lamps. Priced at \$3.95 (less bulbs), it comes with switch and lamp cord. A four-light unit is 11 inches long and is priced at \$5.95 (without bulbs).

SUPER-SLOW MOTION is provided by the new Bolex 18-5 projector introduced in the U. S. by Paillard, Inc. Normally it projects 8mm movies at 18 fps, but at the flip of a switch it will slow down to 5 fps. This reduces the speed of action in a scene while stretching out its duration over three times normal length. Scenes of inanimate subjects can be filmed less than one-third as long as normal and then stretched in





Bolex 18-5 projector for 8mm.

projection to achieve normal length with a two-thirds film saving. A unique variable shutter in the Bolex 18-5 automatically changes from 3 to 9 blades to avoid flicker as projection speed drops to 5 fps. The 18-5 employs a special low-wattage lamp which uses 50 watts at 8 volts, requiring very little cooling. Other features include a receptacle for a room lamp, which goes off automatically as the projector is turned on, a choice of 15, 20 or 25-mm f/1.3 lenses, instant reverse and a zippered plastic case. The price is \$149.50.



Sun Gun movie lighting unit.

A HALOGEN LAMP in 2½-inch reflector that provides the same effective light as an 18-inch barlight containing four R-30 photo-flood lamps has been introduced by Sylvania Electric Products, Inc. Called the "Sun Gun," the new unit is balanced for 3400 degrees Kelvin for shooting Type A color film without filters. It is attached to the movie camera with an adjustable bar. It comes with a 12-foot extension cord and draws 650 watts of electricity. A tilting head is adjustable through 90° for effects ranging from direct illumination to ceiling bounce-light. Price of the unit is \$24.95. Replacement lamps are \$7.98.

DEVELOPMENT TIMES and speed settings are listed in a booklet "Ilford Film Development Tables" announced by Ilford, Inc. It covers Ilford roll, miniature and sheet film processing with Ilford developers and 17 other developers as well. In addition, it contains a brief description of the new American Standard PH2.5-1960 with reduced exposure safety factor. Information on the developing agent Phenidone also is provided. The booklet costs 50 cents at Ilford dealers.

## ★ STAR Exhibitors

The PSA Star Ratings have been established to provide recognition for advanced exhibitors of prints and slides. Thus a one-star exhibitor already has become a serious contender, while a four or five-star exhibitor must be a seasoned veteran of the salons.

### COLOR DIVISION (Slides)

Requirements: 1-star, 30 acceptances with 6 slides; 2-star, 80 acc. with 16 slides; 3-star, 160 acc. with 32 slides; 4-star, 320 acc. with 64 slides; 5-star, 640 acc. with 128 slides. Compiled by Marian Neill.

★ ★ ★ ★

Lucie L. Ford Harold A. Mann  
Frank Priore

★ ★ ★

Milton K. Cumming, Jr. Mary T. Scott  
Percy B. Mackenzie Frank N. Skinner  
Frank W. Norman Eileen Tanson  
M. Edward Wilmoth, M.D.

★ ★

Bruce H. Berling Harry S. Jones  
W. R. Bolinger Frank Seufert  
Gene Burton Mary Frances Wood

★

Owen C. Berg, M.D. Russell Morgan  
Mildred R. Brown Ray V. Rinehart  
John A. Gabor Dr. William D. Popejoy  
Florence M. Harrison, APSA R. D. Routh  
Charles M. Hayes Joseph M. Rowse  
Worth A. Judge Irene Wiese Thomas  
Mark T. Kempenish Elinore E. Walstrom  
Ernest A. Kuck Wilbert W. White

### NATURE DIVISION

Stars are awarded for either slides or prints in recognized Nature Exhibitions. Requirements: 1-star, 12 acceptances with 6 pictures; 2-star, 36 acc. with 12 pictures; 3-star, 72 acc. with 24 pictures; 4-star, 144 acc. with 48 pictures; 5-star, 288 acc. with 96 pictures. Compiled by Dr. Gordon B. White, FPSA.

★ ★ ★ ★ ★

H. J. Ensenberger, APSA

★ ★ ★ ★

Bertram Leadbeater

★ ★ ★

Ralph M. Care Elmer A. Kirkle  
Thomas T. Firth, FPSA Jack E. O'Brien  
Clark H. Hogan, APSA Lothar A. Smith  
Agnes M. Holst, APSA Jim Yoakum  
Virginia Williamson

★ ★

Blanche E. Burton Rupert Lowrey  
Anthony G. Juckins William F. Martens  
Thomas J. Lowe Margaret McGregor  
Louise H. Tucker

★

Mabel E. Covert Tom Myers  
Raymond A. Good V. Lee Phelps  
Frederick Krug Walter L. Summers  
Frances R. Wood

### PICTORIAL DIVISION

Requirements: 1-star, 30 acceptances with 6 prints; 2-star, 80 acc. with 16 prints; 3-star, 160 acc. with 32 prints; 4-star, 320

acc. with 64 prints; 5-star, 640 acc. with 128 prints. Compiled by Leta M. Hand, APSA.

★ ★ ★ ★

Jorge Figueroa Rex Frost, FPSA  
Eileen Widder, APSA

★ ★ ★

W. J. Barrett, APSA R. Chalmers Graham  
Jesse W. Dean Dennis A. Simonetti  
Leonard Ochtman, Jr.

★ ★

Stella Jenks, APSA I. E. Padua  
Samuel W. Kipnis Juhani Riekkola  
Felix W. Lamminen Elizabeth A. Tubby

★

Gerald A. Arndt John Kohout  
Nestor E. Henrion A. Burke Luitich  
Fred A. Jordan Merle W. Moore, M.D.  
Wm. Kantymir Henry L. Rush  
Floyd H. Sherry

### STEREO DIVISION

Requirements: 1-star, 30 acceptances with 6 slides; 2-star, 60 acc. with 12 slides; 3-star, 120 acc. with 24 slides; 4-star, 240 acc. with 48 slides. Compiled by Helen Brethauer.

★ ★ ★ ★

Jack Stolp, FPSA

★ ★ ★

G. W. Becker Ben D. Tooley

★ ★

Bernard Heineman Sol Siegle  
Dr. Henry A. Viera

★

Richard R. Jefferson Maurice Lank, APSA  
Ina Lank Robert T. Smith

## Contests

MESTON'S TRAVELS, INC., 3801 N. Piedras, El Paso, Texas, has announced a color slide contest with an all-expense air trip to Bermuda for two as first prize. Closing date is March 15. Only 35mm transparencies in 2x2 mounts will be considered. Subjects should be scenic or geographic from anywhere in the world.

EASTMAN KODAK COMPANY has announced its 1961 Kodak High School Photo Awards. Closing date is March 31. The competition is open to students who regularly attend grades 9 through 12 of any public, parochial or private high school in the United States or its possessions. A "Contest Clues" booklet, rules folder, and catalog of 1960 winners can be obtained by writing Kodak High School Photo Awards, Rochester 4, N. Y.

TOGETHER magazine, 740 N. Rush St., Chicago 11, Ill., is conducting a contest for color transparencies based on the theme "Methodist Americana." Closing date is February 10. Entries are limited to 10 slides, 2x2 or larger, and loose stamps should be enclosed for return. Accepted slides will be purchased at \$25 or \$35 each. For rules write Methodist Americana at the above address.

PSA JOURNAL



# Meet, greet, these new PSAers

every member get a member

## NEW MEMBERS

- ABT, Dr. Lawrence Edwin, 151 Rockland Ave., Larchmont, N.Y. 11'60 C  
*Mrs. Margaret Hessberg*  
 AICHELE, Richard, 300 Hollywood Ave., Hillsdale, N.J. 10'60 M  
 MC  
 ALLEY, Louis G., 2944 Elmwood Ct. Berkeley 5, Calif. 11'60 CT  
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 AUERBACHER, Adolph, 185 Hall St., Brooklyn 5, N.Y. 11'60 J  
*Vincent L. Stibler*  
 BARNIER, Mrs. Lora V., 4920 15th Ave., S., Seattle, Wash. 11'60 J  
*Mrs. Frances K. Shoppe*  
 BATOFF, Mitchell E., Abington Senior High School, Abington, Pa. 11' CNJPT  
*Oscar May*  
 BAYCE, Arthur E., 7201 Lockwood St. Oakland 21, Calif. 11'60 N  
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 BERGIN, Dr. W. N., Box 606, Hilo, Hawaii 11'60 C  
*Mrs. Barbara Green*  
 BLOOME, Sherwyn K., 1141 W. Pratt Blvd., Chicago 26, Ill. 11'60 P  
*Albert M. Hayashi*  
 BOHLE, John C., 1183 Pacific 4, Vancouver 5, B.C., Canada 11'60 P  
*Mrs. Barbara Green*  
 BOIE, Elmer, Necker Jr. High, 1416-9th Ave., Greeley, Colo. 11'60 J  
 MC  
 BOWEN, M. M., 16000 Oakhill Rd., Cleveland 12, Ohio 11'60 CNS  
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 BRUN, Miss Mary F., 35 E. 20th St., Merced, Calif. 11'60 CN  
*Dr. Willis M. Bosye*  
 BULLOCK, Mrs. Noreen F., 756 Mount Joy Ave., Victoria, B. C., Canada 11'60 P  
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 CANNON, Lt. Col. Walter D., Jr., USAFRET, 2837 El Cajon Blvd., San Diego 4, Calif. 11'60 C  
*Mrs. Barbara Green*  
 CANO, Juan Jose, Consul of Spain, 104 Cotton Exchange Bldg., Galveston, Tex. 11'60 CMN  
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 CATER, John, 6159 Valley Forge Dr., Houston, Texas 11'60 CNJPT  
*Willard H. Carr*  
 CERVENKA, Charles, 7018 Henderson St., Chicago 34, Ill. 11'60 JP  
*Lloyd Gregory*  
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*Mrs. Barbara Green*  
 COLLINS, Mrs. Jane, Rt. 6, Box 412, Tacoma, Wash. 11'60 CJ  
*Mrs. Barbara Green*  
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 CONLEY, Robert E., 3450 Arapahoe Pl., Seattle 99, Wash. 11'60 C  
*Mrs. Barbara Green*  
 COPELAND, Mrs. W. L., Box 482, Great Bend, Kans. 11'60 C  
 MC  
 CROSSLEY, D. A., Box 1391, Brownsville, Tex. 11'60 P  
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 DEWAR, Matthew B., 1120 N. Pacific, Glendale, Calif. 11'60 C  
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 DOHRMANN, Harrison, 1909 Cortez St. Needles, Calif. 11'60 JP  
*Mrs. Barbara Green*  
 DREISSIGER, Arthur B., 25120 Westlake Rd., Bay Village 40, Ohio 11'60 C  
*Miss Ruth Fields*  
 ECKEL, Mrs. Kathryn T., 143 N. Manhattan Pl., Los Angeles 4, Calif. 11'60 C  
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 EVANS, Dr. James H., 108 Pennington St., Oakland, Md. 11'60 CP  
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*Mrs. Barbara Green*  
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 GORST, Fred J., 12037 Robson, Detroit 27, Mich. 11'60 C  
*Joe Biringer*  
 GUGLIELMO, Al, 118 N. 15th St., Weirton, W. Va. 11'60 CP  
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 GUSHUL, Evan, 1268 8 Ave., S., Lethbridge, Alta., Canada 11'60 N  
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 HALE, Everett P., 4256 41st Ave. S., Minneapolis 6, Minn. 11'60 CP  
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 HANDY, Miss E. H., 112 Revere St., Apt. 52, Boston 14, Mass. 11'60 C  
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*Dr. A. D. Bensuson*  
 HARBES, Mrs. Ruth L., 1641 Grand View Dr., Alhambra, Calif. 11'60 C  
*H. R. O'Dell*  
 HARDY, Miss Grace F., No. 4, 881 Old Esquimalt Rd., Victoria, B.C., Canada 11'60 C  
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*Clifton M. Lewis*  
 HART, Mrs. Leonora B., 305 Arundel Rd., San Carlos, Calif. 11'60 CS  
*Lucia Brann*  
 HARVIE, Mrs. V. L., 309 5th Ave., S., Lethbridge, Alta., Canada 11'60 C  
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 HEARLE, Miss Kathryn, 622 W. 141 St., New York 31, N.Y. 11'60 CN  
*Eugene Ober*  
 HIGBEE, Col. Edwin C., 33475 Pine Tree Rd., Cleveland 24, Ohio 11'60 CT  
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 HIGHT, Mrs. Tom, Jr., 22 Pegues Pl., Longview, Texas 11'60 CT  
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*John A. L. Muir*  
 ILITCH, S. John, Royal Victoria Hospital, Montreal, Que., Canada 11'60 CMPT  
*Dr. K. L. Kothary*  
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 KEITH, Ray, 680 S. Bronson Ave., Los Angeles 5, Calif. 11'60 C  
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*Charles A. Jackson*  
 KENT, Miss Mary L., 712 W. Walnut St., Hastings, Mich. 11'60 C  
 MC  
 KING, Sydney W., 8855 Larchwood Dr., Dallas 18, Tex. 11'60 NT  
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 KRAEMER, Miss Wilma, Box 4, Toluca Lake Station, North Hollywood, Calif. 11'60 C  
*Mrs. Barbara Green*  
 KULNARATANA, Yongyuth, 384-386 Sampeng Rd., Bangkok, Thailand 11'60 NJPT  
*Viroji Chirasombutti*  
 KURTZ, Miss Ruth A., 712 W. Walnut St., Hastings, Mich. 11'60 C  
 MC  
 LACKEY, Mrs. Mae R., 355 Ardmore Dr., Reno, Nev. 11'60 C  
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 LANGDON, Richard H., 1 Springdale Ave., White Plains, N.Y. 11'60 C  
*Miss Betty Dimond*  
 LARSON, Mrs. Margaret A., 104 E. Poplar St., Stillwater, Minn. 11'60 CNT  
*Mark T. Kempenich*  
 LATHAM, Helen R., (Mrs. Joseph M.), 12 Strathcona Rd., Cranston 7, R.I. 11'60 CN  
 LATHAM, Joseph M., 12 Strathcona Rd Cranston 7, R.I. 11'60 CN  
*Allan McCoy*  
 LEE-APHON, Sakdi, 40 Surisak Rd., Bangkok, Bangkok, Thailand 11'60 JPT  
*Viroi Chirasombutti*  
 LEON, Robert A., 46 Chestnut St., N. Reading, Mass. 11'60 N  
*Bertram Leadbeater*  
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*Mrs. Barbara Green*  
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*Allen G. Gray*  
 LOWE, Harvey, 378 W. 48th Ave., Vancouver, B.C., Canada 11'60 J  
*Mrs. Barbara Green*  
 LYTLE, Mrs. Floyd, 5110 8th St., Port Arthur, Tex. 11'60 M  
*Mrs. Leroy G. Emmons*  
 MARRIS, Keith L., Box 92, Bulolo, New Guinea 11'60 CT  
 MC  
 MARTIN, J. Harold, 1220 Raleigh Rd., Glenview, Ill. 11'60 CMN  
*Rupert Lowrey*  
 MARTIN, Louis H., 212 S. 26th Ave., Yakima, Wash. 11'60 P  
*Sidney Steele*  
 MARTIN, Walter, Box 84, Old Hickory, Tenn. 11'60 CM  
 MC  
 MAST, Ivan L., 2303 Franklin St., Cedar Falls, Iowa 11'60 P  
*G. Dale Arnold*  
 McADAMS, Irwin B., 10 Dove St., New Orleans, La. 11'60 CM  
*Mr. & Mrs. M. V. Westmark*  
 McKEOWN, William T., 47 Brookside Dr., Darien, Conn. 11'60 J  
*Robert L. McIntyre*  
 McLAUGHLIN, Lorne Walton, 362 Georgia Ave., Nanaimo, B.C., Canada 11'60 P  
*Mrs. Barbara Green*  
 MEYERS, Miss Irene C., 1005 W. Stella St., Philadelphia 33, Pa. 11'60 P  
*Richard W. Smith*  
 MORONI, Miss Kathryn A., 636 S. Cochran Ave., Apt. 201, Los Angeles 36, Calif. 11'60 C  
*Floyd Nargard*  
 MOSHER, Lincoln M., Box 281, Hadsonfield, N.J. 11'60 C  
 MC  
 NOONBURG, William L., 3 Boulder Brook Dr., Wilmington 3, Del. 11'60 P  
*Gottlieb Hamplfer*  
 NORRIS, E. George, Box 10 N.A.D.C., Johnaville, Pa. 11'60 CP  
 MC  
 O'HERRON, Richard, 6418 E. Evergreen Hwy., Vancouver, Wash. 11'60 PT  
*Francis D. McElroy*  
 OLDEHOFF, Alfred Wm., 121 Debevoise Ave., Roosevelt, L.I., N.Y. 11'60 M  
*Mrs. Esther S. Cooke, APSA*  
 OLSON, Chauncey W., 1240 Raleigh Rd., Glenview, Ill. 11'60 M  
*George W. Cushman*  
 PANEK, Mike, 1235 12th St., SE, Salem, Oreg. 11'60 C  
*Mrs. Ethel M. Niles*  
 PARKER, Louis M., 630 Commercial NE, Salem, Oreg. 11'60 CP  
*M. Craig Corver*  
 PARKS, Irving H., 298 Grizzly Peak Blvd., Berkeley 8, Calif. 11'60 C  
*Dr. & Mrs. Henry A. Viero*

PERNSLEY, Leslie L., 1315 N. Robinson St., Philadelphia 31, Pa. 11'60 CP  
Clifton M. Lewis

PLAAT, Mrs. Armande, 5415 Netherland Ave., New York 71, N.Y. 11'60 MN

Rev. Boyd A. Little  
POLLOCK, Miss Mary M., 4819 Lotus St., San Diego 7, Calif. 11'60 C

Mrs. Barbara Green  
PRATHER, Roderic D., 9641 Von's Dr., Garden Grove, Calif. 11'60 T

F. M. Morrell  
PRICE, William A., III, 2523 Algerian Way, Houston, Tex. 11'60 CPT

L. J. Wallace  
QUANSTROM, Miss Ellen, 4607 Woodland Park Ave., Seattle 3, Wash. 11'60 NP

Mrs. Olga McCone  
RAO, A. V. Ram, % Murty Studio, Opposite Telephone Exchange, Rajahmundry, India 11'60 JP

J. H. Kapiotis  
RAUMANN, Arthur J., 36 Schoolhouse Lane, Roslyn Hgts., L.I., N.Y. 11'60 S

Mrs. Esther Cooke  
REASONER, Mrs. Eugenie V., 1619 Harding Ave., Lansing 10, Mich. 11'60 J

MC  
REES, Frank Dee, 4717 University View Pl., Seattle, Wash. 11'60 C

Mrs. Barbara Green  
RICHARDSON, Dr. Gordon, 4717 Navajo St., North Hollywood, Calif. 11'60 C

Charles A. Strick  
ROBINSON, Miss Marjorie, 319 N. Tacoma Ave., Tacoma 3, Wash. 11'60 C

Mrs. Barbara Green  
ROSS, Richard A., 439 Washington St., Brookline 46, Mass. 11'60 CP

Alex Potamianos  
ROTH, Mrs. Grace, 1905 Gatewood, Oklahoma City 6, Okla. 11'60 C

Clark H. Hogan

RUSSELL, Angela (Mrs. George B.) Box 1904, Harlingen, Tex. 11'60 CP  
RUSSELL, George B., Box 1904, Harlingen, Tex. 11'60 CP

Paul Peters  
SCHEEL, F., Scheels Hardware, Fargo, N. Dak. 11'60 NP

MC  
SCHUETT, Mrs. Beth, 143 E. Grove St. Lombard, Ill. 11'60 C

Clorence R. Curtis  
SCHWARZE, Mrs. Ruth, 444 Comox Rd., Nanaimo, B.C., Canada 11'60 C

Mrs. Barbara Green  
SILVER, Bernie, 129 King St., Sydney, N.S.W., Australia 11'60

Des Lee  
SJODIN, Miss Helen E., 209 1st St., SW, Austin, Minn. 11'60 C

Mrs. Frances Ries  
SMILLIE, Miss Ella, 526 Francis Ave., Victoria, B.C., Canada 11'60 C

James A. McVie  
SMITH, Neil K., 7731 Ridge Dr., Seattle 15, Wash. 11'60 C

Mrs. Barbara Green  
SMITH, Robert Neville, % Calgary Power Ltd., Seebe, Alta., Canada 11'60 CN

Mrs. Barbara Green  
SMYRES, Rev. Roy S., 89-05 148th St., Jamaica 35, N.Y. 11'60 J

Mrs. Anne M. Hatcher  
SNIDER, Miss Genevieve, 16 A S. 23rd St., Belleville, Ill. 11'60 P

Doris Alberts  
SORNSEN, E. J., 48 Ashland Rd., Summit, N.J. 11'60 CN

Rudy Sisko  
STAGMAIER, Paul, Jr., 206 Dawn, Signal Mountain, Tenn. 11'60 C

Hubert J. Stogmaier  
STODDARD, Rev. William S., 48 Cragmont Ct., Walnut Creek, Calif. 11'60 C

Rev. Herman Bielenberg  
STRACHAN, Patrick G., 130 Kingston St., Victoria, B.C., Canada 11'60 C

James A. McVie  
SUENDSEN, Jorgen V., 1639 Oak Bay Ave., Victoria, B.C., Canada 11'60 M

James A. McVie

THOMAS, John, 83 Preston St., Providence 6, R. I. 11'60 P

Samuel G. Road  
THOMFORDE, Miss Margaret E., Faunbrook Kennels, Reg., Kennett Square, Pa. 11'60 N

Edward T. Howell  
TODD, Daniel O., 4670 C-T Rd., Tucker, Ga. 11'60 MN

Morton P. Strauss  
VAUPELL, Mrs. Edna, 1004 E. Galer, Seattle 2, Wash. 11'60 C

Mrs. Barbara Green  
WAGERSHAUSER, Herman H., Camera Works, Eastman Kodak Co., Rochester 4, N.Y. 11'60 T

MC  
WALKER, Mrs. Roy, E. 7924 Sprague, Spokane, Wash. 11'60 C

Mrs. Barbara Green  
WALLSCHLAGER, Amo H., 211 So. Walnut St., Howell, Michigan 11'60 CT

Russell E. Bilow  
WESTOTT, Gerald P., 308 Ash Ct., Tallahassee, Fla. 11'60 CNPT

J. M. Endres  
WHITEMORE, Miss Miriam M., 116 Ingemoll Grove, Springfield 9, Mass. 11'60 C

Mrs. Lucille Dumper  
WILHITE, Harold L., 726 Camelot Lane, Houston 24, Tex. 11'60 C

L. J. Wallace  
WILSON, Earle L., 1367 San Mateo Rd., Jacksonville 7, Fla. 11'60 P

Harry H. Tobbs  
WOLFGANG, Thomas, 100 Hualalai St., Hilo, Hawaii 11'60 P

M. M. Phagley  
WRIGHT, Harry R., 510 Sunset Blvd., Lufkin, Tex. 11'60 N

Edna Goldman

## CAMERA CLUBS

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CITY OF LONDON & CRIPPLEGATE PHOTOGRAPHIC SOCIETY % M.A. McGregor, 48, Warwick Gardens, London Rd., Thornton Heath, Surrey, England 11'60

MC  
COLUMBIA COUNCIL OF CAMERA CLUBS, % John T. Loofbourn, 2842 N.E. 47th Ave., Portland 13, Oreg. 11'60 CP

C. W. Getzendorfer  
G.E.E.A. CAMERA CLUB, % Raymond Moreau, Gen. Elect. Co., Main St., Somersworth, N.H. 11'60 C

MC  
GRIFFISS CAMERA CLUB, % James C. Berry, Box 15, Griffiss AFB, N.Y. 11'60 CP

Major J. Hobson Woolnough  
HEALD CAMERA CLUB, The Heald Machine Co., 10 New Bond St., Worcester 6, Mass. 11'60 CN

William C. Janda  
LAUREL CAMERA CLUB, % William Krompegal, 92 Moreland Ave., Newington, Conn. 11'60 CM

Alex Potamianos  
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Forest City Movie Club  
SARASOTA CAMERA CLUB, % 2255 Garland Lane, Sarasota, Fla. 11'60 CP

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SOUTH WEST CAMERA CLUB, 542 Ontario Ave., S.W., Atlanta 10, Georgia 11'60 C

Harry L. Price  
SUSQUEHANNA CINEMA CLUB, % Richard Long, 1449 Kaiser Ave., South Williamsport, Pa. 11'60 M

MC  
VALHUSSETT CAMERA CLUB, % Henry R. Godfrey, 109 Cherry St., Gardner, Mass. 11'60 C

Mrs. Sara L. Young

## PSA Trading Post

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 1822 Leland Ave., Chicago 40, Ill., by the 20th of the month and will normally appear in the second following issue. PSA assumes no responsibility because of this free listing service.

**WANTED**—PSA's National Lecture Program continually seeks outstanding photographer-lecturers. Don't be modest! For further details, write: Maurice H. Louis, Hon. PSA, FPSA, 333 West 56 St., New York 19, N. Y.

**SALE**—300 mm f/5.6 Kilar telephoto lens (Leica thread but adaptable to others), \$95. Size C adapter for same, \$5. Jane Campbell, Box 12, Coal City, Ill.

**WANTED**—16mm, good used printer, preferably Stineman. E. T. Prendergast, 2847 Fairfax St., Denver 7, Colorado.

**SALE**—Lens—new Voigtlander Braunschweig, Apo-Lanthar Color Anastigmat f/4.5 21 cm-8 1/4 in. Very sharp. In compound shutter, \$90. Dr. Irving B. Ellis, FRPS, APSA, 9615 Robbins Dr., Beverly Hills, California.

**SALE**—Like new, 1000F Hasselblad, with 80mm Kodak 2.8 Ektar, 150mm Gihitt, 4 filters, lens hood, flash contact shoe and cable release. Price \$250 for all. Stanley McIntyre, Rt. 2, Box 43, Newberg, Oregon.

**SALE**—Leica M3, f/1.5 Summarit, meter, f/4.5 Hektor 135mm telephoto, cases, Leica manual, beautiful condition, \$285 complete, outfit. Bruce Vaughan, Jr., 504 Maple Drive, Springdale, Arkansas.

**SALE**—Bolex H16 with three lenses. Less than dozen rolls shot with this camera. New appearance, \$165. Bruce Vaughan, Jr., 504 Maple Drive, Springdale, Arkansas.

**SALE**—Bell and Howell TDC stereo table viewer. Cost \$119, used only a few hours, in near new condition for \$75. Lee M. Klinefelter, 1900 LaSalle Ave., Norfolk 9, Va.

**SALE**—Super D Graflex 3 1/4x4 1/4 automatic f/4.5 coated Ektar, sync X & F.P. plus B & L soft coated f/4.5 telephoto—Series I-A 8" Tessar to fit above. Excellent condition, price \$110 firm. Edwin Robins, M.D., 115-16 205 St., St. Albans 12, N. Y. LA 7-6921.

**SALE**—Leitz 5X wide field magnifier #16715 for Visoflex or Focaflex, \$18.00 plus postage. Carl Hart, Wyomissing, Berks County, Pa.

**SALE**—Leica 35mm Summaron f/3.5 lens screw mount with Leitz removable bayonet adapter #11200 to fit lens to M3 camera, \$30.00 plus postage. Carl Hart, Wyomissing, Berks County, Pa.

**SALE**—2 1/4x2 1/4 Ektachromes, originals, for aids in composition and lighting of female subjects. One-of-a-kind. Full figure nudes, full figure pin-ups; standing, sitting, lying down, head close-ups, head and shoulder closeups, three quarter figures. Full color saturation, professional quality. Write, stating types desired. Allen S. Stone, 459 Hansberry St., Philadelphia 44, Pa.

**SALE**—Bureau pneumatic tripod, like new, \$25.00. Nine 4x5 Graflex film holders, \$30.00. Twelve 4x5 Kodak film hangers, \$7.50. Louis W. Copits, 204 East Hamtramck, Mount Vernon, Ohio.

**SALE**—Linhof, 4x5, 150mm f/4.5 Schneider Xenar; multicou viewfinder; Quick Set Husky tripod with case; Linhof leather compartment case. All equipment in absolutely perfect condition. Very reasonable. Dr. Casper M. Epstein, 25 E. Washington St., Chicago 2, Ill.

**SALE**—For M-s Leicas. Leica Meter M with booster cell, \$22.50. F. C. Gebhardt, 140 E. 29 St., Erie, Pa.

**SALE**—Enlarging lens. Ektar f/4.5 75 mm and Schneider-Kreuznach Componar 1.4, 135. All in excellent condition, both for \$35.00. Ping Kwok, 20 Adele Court #245, San Francisco 11, Calif.

**SALE**—135mm Leitz Hektor f/4.5 lens, long bayonet mount, excellent condition, \$75.00. E. G. Anderson, 731 E. Harvard Rd., Burbank, California.

**WANTED**—4x5 R.B. Auto-Graflex in good condition, with or without accessories and lens. Robert B. Miller, P. O. Box 5, Salina, Kansas.

**WANTED**—Original color slides of scenes from the eastern exit of Yosemite Park. Only portion from Tioga Pass down to Lee Vining, Nev. Also excludes of the main street of Las Vegas (at night), Mohave desert, and combine threshing in West. Will buy or exchange for slides from N. Y. city, Philly or Florida. W. H. Clouse, 208 White Marsh Way, Barclay Farm, Haddonfield, N. J., until Jan. 26, after that, Pennflora Hotel, St. Petersburg, Fla.

**WANTED**—Suitable prints to photo-oil color, 8x10 or larger, matte and semi-matte are continually needed by VSP's student-patients. Please mail to: Volunteer Service Photographers, Inc., 111 West 50th St., New York 19, N. Y.

## The Editor's Corner

### Hands across the Border

Ordinarily, an editor's job is to report the news, not to make it—but things don't always operate in the ordinary way in PSA. Our editors are vitally concerned with the areas they cover. Frequently they are tapped on the shoulder and asked to serve on the local, district, zone or national level. Often they see jobs to be done and volunteer their services. That's what happened to Len Thurston, FPSA, JOURNAL Nature Editor, who recently retired from his business and moved his home to Lindsay, Ont., from Detroit. But it's Len's own story—let's let him tell it!—Ed.

AN IMPORTANT BARRIER has been removed to help Canadian PSA members enjoy full membership privileges. Customs regulations no longer need keep them from joining any circuit or portfolio, or from receiving any instruction sets of slides or prints that are provided free of charge by the various Divisions to their members. *Canadian Customs will admit such material without payment of duty, conditional upon its re-exportation within six months.*

Actually, it never has been the policy of Canadian Customs officials to hinder the free exchange of this type of sets used solely for instruction and educational purposes. The obstacles encountered by most Canadian members in trying to bring these sets

through their local customs offices were due to local interpretations, and because local officials just did not know the purpose back of these sets.

Canadian Customs are interested only in making certain that no dutiable merchandise is being smuggled in duty free. Local customs men, unaware of PSA functions, felt that they did not dare take a chance on a package that looked like valuable property to them and often was insured at a high value.

Your Nature Editor recently moved from Detroit to Lindsay, Ont. He was loathe to give up PSA Circuits, and the friends belonging to them that he enjoyed so well in the United States. He decided to present the case to Ottawa to learn just what machinery might be set up to handle this type of entry. The nature of these various services was dealt with in some detail, and included PSA membership literature and also some comment sheets from Color Division Slide Study Group 12A.

On November 9, 1960, the Canadian Customs and Excise Division, Department of National Revenue, replied that in the future instruction sets of prints and slides and member slide circuits and print portfolios for free distribution to members of the Society throughout Canada would be admitted on Temporary Entry Form E29B, subject to re-exportation under Customs supervision within six months from date of entry.

The minor inconvenience of two trips to your local Customs and Excise Office is a small penalty to pay for the privilege of learning from these many fine study sets assembled for PSA members. The recipient of one of these sets must present himself at the Customs Office to receive it, and must show the local Customs Official that the package contains so many prints or slides. Form E29B will be filled out. At the end of the period you are entitled to keep the material (always much shorter than the six-month Customs limit), the recipient must bring it back to the Customs Office for shipment to the U. S. At that time the E29B for that package will be cancelled. If there are several Canadian participants, the set must come back to the original recipient for export within six months.

It would be simplest for these sets to be scheduled to only one Canadian sandwiched between U. S. members, or to a small group of Canadians in one locality where it is easy to keep track of the material. If the sets are international in composition, containing prints or slides from other countries as well as the United States, the same rules apply. It will make no difference if the sets come from England, India, Australia or other parts of the free world. Thus PSA membership more than ever can provide a fountain of photographic knowledge and fellowship that never runs dry.—Len Thurston, FPSA.

Every PSA member, be he old timer or newcomer, has a right to sponsor new members in the Society. Have you exercised this right lately? You can, easily. Make it a habit to clip this application form each month, sign it as sponsor, and send it to one of your friends in photography whom you feel would benefit most by belonging to PSA. He will be grateful for this expression of your interest and regard.

#### MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,  
2005 Walnut St., Philadelphia 3, Penna.

Date .....

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

#### DIVISIONAL AFFILIATION:

Color .....	( )	Photo-Journalism .....	( )	Stereo .....	( )
Motion Picture ..	( )	Pictorial .....	( )	Techniques .....	( )
Nature .....	( )	My choice of one free divisional affiliation is: (please print) .....			

Any dues remitted herewith are to be returned if my membership is not granted.

PLEASE  
PRINT  
OR TYPE

Name Mr. \_\_\_\_\_  
Mrs. \_\_\_\_\_  
Miss \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor: .....

Address: .....

JANUARY 1961

Have You Enrolled Your New Member?

**DIVISIONAL AFFILIATION:** Participation in the special activities of any one division of interest is included *free* in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

**ANNUAL DUES:** Individual Memberships for residents of North America \$12; Family memberships (husband & wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

**CLUBS:** Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

**SPONSOR:** One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.



## Exhibitions & Competitions

### Pictorial Prints

Note: M—monochrome prints, C—color prints. Entry fee is \$1.00 in each class unless otherwise specified.

#### PSA Approved

These salons initially approved for Monochrome and/or Color Print portions only by the Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Alfred W. Hecht, APSA, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.)

**Calcutta (M.C.)** Closes Jan. 8. Exhibited Feb. 15-20. Data: Salon Secty., South Calcutta Camera Club, 85 Rash Behari Ave., Calcutta 26, India.

**Birmingham (M.C.)** Closes Jan. 14. Exhibited Feb. 11-25 at Royal Birmingham Society of Artists Galleries. Data: E. H. Cochrane, 142 Swanhurst Lane, Moseley, Birmingham 14, England.

**Newark (M.C.)** Fee \$1.00 plus postage; no postage required if forwarded to Teaneck Salon. Closes Jan. 14. Exhibited Jan. 26-Feb. 16 at Newark Public Library. Data: Mrs. Anne M. Jordan, Sec., 225 Smith St., Newark 6, New Jersey.

**Whittier (M.C.)** Fee \$2.00. Closes Jan. 16. Exhibited Feb. 5-19. Data: Circle of Confusion, P. O. Box 753, Whittier, California.

**Maitland (M.C.)** Closes Jan. 21. Exhibited Feb. 27-March 4 at Fine Arts Pavilion. Data: C. Schurmann, Chairman, HRA&H Association, P. O. Box 37, Maitland, New South Wales, Australia.

**Toronto (M.C.)** Fee \$1.50. Closes Jan. 30. Exhibited March 2-16. Data: Toronto Camera Club, 130 Eglinton Ave., East, Toronto 12, Canada.

**Hford (M.)** Fee \$1.00 plus postage. Closes Feb. 1. Exhibited March 6-21 at Gantshill Library. Data: A. G. Sugg, 62 Bushwood, Leytonstone, London E11, England.

**Valparaiso (M.C.)** Closes Feb. 4. Exhibited Feb. 20-March 15. Data: Rene Silva, AFIAP Secty., Club Fotografico y Cinematografico de Valparaiso, Casilla 1907, Valparaiso, Chile.

**Oslo (M.)** Closes Feb. 6, 1961. Exhibited March 11-19, 1961 at Norwegian Museum of Applied Arts. Data: Oslo Kamera Klubb, PO Box 5231, Oslo NV, Norway.

**Rochester (M.C.)** Fee \$2.00. Closes Feb. 6. Exhibited March 3-25. Data: Robert C. McGillicuddy, 90 Avondale Road, Rochester 22, New York.

**Wilmington (M.C.)** Fee \$1.50. Closes Feb. 13. Exhibited Feb. 28-March 26 at Wilmington Society of the Fine Arts. Data: LeRoy S. Brooks, Chairman, Delaware Camera Club, PO Box 401, Wilmington, Delaware.

**San Jose (M.C.)** Fee \$2.00. Closes Feb. 15. Exhibited March 5-31 at Rosierucan Art Gallery. Data: Light and Shadow Club, 245 South 1st, San Jose, California.

**Melbourne (M.C.)** Closes Feb. 17. Exhibited March 2-29 at Town Hall. Data: Melbourne International Exhibition, PO Box 4208, Melbourne, Australia.

**Alice "Border" (M.C.)** Closes Feb. 18. Exhibited March 8-May 8 in Alice, Bloemfontein, East London, Fort Beaufort, Grahamstown, Keiskama Hoek, King William's Town, Queenstown, and Umtata. Data: Border Int'l. Salon, PO Box 79, Alice, Cape Province, South Africa.

**Montreal (M.C.)** Closes Feb. 20. Exhibited March 11-April 2 at Museum of Fine Arts. Data: Gino Maddalena, Chairman, 1262 Place Royale, St. Martin, Quebec, Canada.

**Teaneck (M.C.)** Fee \$2.00. Closes Feb. 25. Exhibited March 11-25 at Garden State Plaza Auditorium, Paramus, N. J. Data: Miss Joan Johansen, 20 Franklin Rd., West Englewood, New Jersey.

**Charleroi (M.C.)** Closes March 1. Exhibited April 9-23 at Palais des Beaux-Arts. Data: R. Populaire, Secty., 18 rue J. Destree, Charleroi, Belgium.

**Boston (M.C.)** Fee \$2.00. Closes March 2. Exhibited March 19-26. Data: Mrs. Dana Kaulbeck, 72 Tyler St., Wollaston 70, Mass.

**Runcom (M.C.)** No entry fee, return postage requested, plus one shilling (approx. 15¢ USA) for catalog. Closes March 2. Exhibited April 4-8. Data: P. Leatherbarrow, Secty., 13 Waterloo Rd., Runcom, Cheshire, England.

**Handsworth (M.)** No entry fee, return postage requested. Closes March 4. Exhibited April 13-22. Data: R. J. Poppleton, 41 Teddington Grove, Perry Barr, Birmingham 22, England.

**Jackson (M.C.)** Fee \$2.00. Closes March 13. Exhibited March 26-April 8 at Mississippi Power and Light Bldg. Data: T. G. James, 221 Beverly Circle, Jackson, Miss.

**Seattle (M.C.)** Fee \$2.00. Closes March 13. Exhibited April 5-30 at Seattle Art Museum. Data: R. O. Mason, 705 N. 50th, Seattle 3, Wash.

**Openhagen (M.C.)** Closes March 18. Exhibited May 7-22 at Charlottensborg Art Gallery. Data: Society of Photographic Art, Havdrup, Denmark.

**Singapore (M.C.)** Closes March 19. Exhibited May 1-14. Data: Peng Seng Wu, FRPS, AFIAP, Chairman, 1 Tiong Bahru Road, Singapore 3.

**South African (M.C.)** Closes March 24. Exhibited in Johannesburg, East London, Pietermaritzburg and Lourenco Marques. Data: Salon Secty., P. O. Box 7024, Johannesburg, South Africa.

**Pittsburgh (M.C.)** Fee \$2.00. Closes March 29. Exhibited April 15-May 14 at Carnegie Institute Art Galleries. Data: Mrs. Helen Stohr, Secty., 6845 Penham Place, Pittsburgh 8, Pa.

**Baltimore (M.C.)** Fee \$1.00 plus return postage. Closes April 7. Exhibited May 5-19 at Towson Plaza Garden Room. Data: Paul C. Clough, 24 East Eager Street, Baltimore 2, Maryland.

**Adeleide (M.C.)** Closes April 22. Exhibited May 27-June 3. Data: Adelaide Camera Club, Box 602E, G.P.O., Adelaide, South Australia.

**Youngtown (M.C.)** Fee \$2.00. Closes April 26. Exhibited May 7-28 at Butler Institute of American Art. Data: Carl C. Shutt, Chairman, 8498 Warwick Road, S. E., Warren, Ohio.

**Wichita (M.C.)** Fee \$2.00. Closes April 26. Exhibited May 7-27. Data: Wichita Intl. Exhibition of Photography, P. O. Box 591, Wichita 1, Kansas.

**Thailand (M.)** Closes April 30. Exhibited July 15-25 at Santitham Hall. Data: B. M. Podaka, P. O. Box 1258, Bangkok, Thailand.

**Sydney (M.C.)** Closes July 13. Exhibited August 12-23. Data: W. B. Allen, Secty., 325 Pitt St., Sydney, Australia.

**New Zealand (Christchurch) (M.C.)** Closes August 22. Exhibited Sept. 9-16. Data: Miss D. M. Thomas, Secty., 14 Clissold St., Merivale, Christchurch, New Zealand.

**Los Angeles (M.C.)** Fee \$1.00 plus postage. Closes August 26. Exhibited Sept. 1-Oct. 1 at Los Angeles Fair. Data: Leona Piety, Chairman, 613 Allyn Ave., Ontario, California.

#### Other Salons

**Budapest "Weekdays and Holidays" (M.C.)** No entry fee. Limited to the theme "busy weekdays—leisurely holidays." Closes Jan. 15. Exhibited April 22-May 20. Data: Association of Hungarian Art Photographers, PO Box 166, Budapest 4, Hungary.

**Photovision 1961 (M.C.)** Closes April 1. Exhibited May 9-26 at Museum of Modern Art of Australia. Data: Museum of Modern Art of Australia, Tavistock Place, Melbourne, Australia.

### Color Slides

Approved for color slide section only.

(For listing and approval send data to Adolph Kohnert, APSA, West Main St., America, N. Y.) Entry fee \$1.00 unless otherwise specified.

**Birmingham** Feb. 17-25, deadline Jan. 14. Forms: E. H. Cochrane, 142 Swanhurst Lane, Moseley, Birmingham 14, England. 2 1/4 x 2 1/4 and 3 1/4 x 4 slides accepted.

**Newark** Jan. 26-Feb. 7, deadline Jan. 14. Forms: Mrs. Ann M. Jordan, 225 Smith St., Newark 6, N. J.

**Minneapolis** Feb. 19-23, deadline Jan. 23. Forms: A. Kenneth Olson, 3437 Blaisdell Ave., Minneapolis 8, Minn.

**Whittier** Feb. 11-18, deadline Jan. 25. Forms: John S. Goodwin, Box 673, Whittier, Calif.

**Springfield** Feb. 8-21, deadline Jan. 26. Forms: Conrad Bolland, 147 Pasco Road, Indian Orchard, Mass.

**Toronto** Feb. 27-28, deadline Jan. 30. Forms: H. D. L. Morgan, Toronto Camera Club, 130 Eglinton Ave., East, Toronto 12, Ontario, Canada.

**Valparaiso** Feb. 20-March 11, deadline Feb. 4. Forms: Rene Silva T., Casillo No. 1907, Valparaiso, Chile.

**Rochester** March 5-19, deadline Feb. 6. Forms: Robert C. McGillicuddy, 90 Avondale Road, Rochester 22, N. Y. Entry fee \$1.25.

**Oslo** March 11-19, deadline Feb. 6. Forms: Oslo Kamera Club, PO Box 5231, Oslo NV, Norway. 2 1/4 x 2 1/4 slides accepted.

**Wilmington** March 5-26, deadline Feb. 13. Forms: LeRoy S. Brooks, Delaware Camera Club, PO Box 401, Wilmington 99, Del. Entry fee \$1.50.

**Light and Shadow** March 5-19, deadline Feb. 13. Forms: Ruth Penberthy, 19490 Glen Una Drive, Saratoga, Calif. 2 1/2 x 2 1/2 slides accepted.

**Melbourne** March 20-29, deadline Feb. 17. Forms: J. B. Fanning, 20 North St., Ascot Vale, Victoria, Australia.

**Lake Erie** March 6-12, deadline Feb. 21. Forms: Morton Strauss, APSA, 2619 Edgerton Rd., University Heights 18, Ohio. 2 1/4 x 2 1/4 slides accepted. Entry fee \$1.25.

**Teaneck** March 11-15, deadline Feb. 25. Forms: Miss Joan Johansen, 20 Franklin Rd., West Englewood, N. J. Entry fee \$1.25.

**Charter Oak** March 21-22, deadline Feb. 27. Forms: Mrs. Chris Mann, 55 White Street, Hartford 6, Conn.

**Montreal** March 11-April 2, deadline Feb. 27. Forms: Gino Maddalena, 1262 Place Royale, St. Martin, Que., Canada.

**Boston** March 19-26, deadline March 4. Forms: Mrs. Dana Kaulbeck, 72 Tyler St., Wollaston 70, Mass.

**The Dalles** March 19-April 5, deadline March 5. Forms: R. C. McGuire, 1728 E. 14th St., The Dalles, Oregon.

**San Francisco** March 17-31, deadline March 6. Forms: Sherry Ballard, Box 170, Montara, Calif. Entry fee \$1.25.

**New York** April 7-14, deadline March 10. Forms: Mrs. Gertrude E. Wohlman, P.O. Box 127, Kingsbridge Sta., New York 63, N. Y.

**Jackson** March 30-April 4, deadline March 19. Forms: W. M. Dalehite, 755 Alvarado Drive, Jackson 4, Miss.

**Seattle** April 6-30, deadline March 19. Forms: Mrs. Elizabeth Peterson, 2700 4th Ave., Seattle 1, Wash. Entry fee \$1.25.

**Photo Guild of Detroit** March 30-April 9, deadline March 21. Forms: Harold Johnson APSA, 661 Merton Road, Apt. 3, Detroit 3, Mich. 3 1/4 x 2 1/4 slides accepted. Entry fee \$1.25.

**New Zealand** April 3-15, deadline March 21. Forms: Exhibition Sec., PO Box 2952, Auckland, New Zealand. Also: Mr. A. Singleton, 8 Applebury Rd., Blackpool North, Lancashire, England; also Anne Turnbull, 153 Kearney St., San Francisco 8, Calif.

**Singapore** May 6-14, deadline April 2. Forms: Peng Seng Wu, FRPS, No. 1 Tiong Bahru Road, Singapore 3, Malaya. 2 1/4 x 2 1/4 slides accepted.

**Pittsburgh** April 23-May 12, deadline April 3. Forms: Helen H. Stohr, 6845 Penham Place, Pittsburgh 8, Pa. Entry fee \$1.25.

**Auburn** April 22-30, deadline April 5. Forms: Robert Lawrence, 211 N. McDaniel Drive, Auburn, Calif.

**Baltimore** May 5-19, deadline April 7. Forms: Paul C. Clough, 24 East Eager Street, Baltimore 2, Md.

**Elcamino Real** April 28-May 6, deadline April 7. Forms: John Benzel, 4032 Conlon Ave., Covina, Calif.

**South Africa** May 9-12, deadline April 8. Forms: R. D. McConaghy, Box 1292, Johannesburg, South Africa. 2 1/4 x 2 1/4 slides accepted.

**Long Island** May 6-11, deadline April 14. Forms: Mrs. Sylvia Solomon, 83-22, 164 Place, Jamaica 32, N. Y.

**A.P.F. Adelaide** May 29-June 3. Deadline April 22. Forms: D. D. Mullins, Box 602E, G.P.O., Adelaide, South Australia.

**Wichita** May 16-24, deadline April 26. Forms: Wichita Exh. of Photo, P. O. Box 591, Wichita, Kansas. Entry fee \$1.25.

**Brisbane** May 15-30, deadline April 27. Forms: Dr. Ronald V. Knight, PO Box 183-Broadway, Brisbane, Australia. 2 1/4 x 2 1/4 slides accepted.

**Guatemala** May 26-June 2. Deadline May 5. Forms: Club Fotografico de Guatemala, Pasaje Rubio 24A, Guatemala, C.A.

**Auckland** May 25-June 12, deadline May 10. Forms: Rodney A. Hoggard, PO Box 5600, Auckland, New Zealand. Also Frank Mitchell, 3065 Kennedy Rd., Akron 13, O., 2 1/4 x 2 1/4 slides accepted.

**Reading** June 4-19, deadline May 18. Forms: Herman B. Franklin, 325 Summit Ave., West Reading, Pa. Entry fee \$1.25.

**CPAC-Hamilton** June 10-15, deadline May 30. Forms: John B. Giles, 383 Main St., East, Hamilton, Ontario, Canada. 2 1/4 x 2 1/4 slides accepted. Entry fee \$1.25.

**Sydney** Aug. 12-23, deadline July 13. Forms: W. B. Allen, 325 Pitt St., Sydney, Australia.

### Nature

COMING NATURE EXHIBITIONS: For listing and approval send data to Ted Farrington, FPSA, 10300 So. Fairfield Ave., Chicago 55, Ill.

#### PSA Approved

**Toronto**, Feb. 27-28, closing Jan. 30. Slides. Forms: Toronto Camera Club, 130 Eglinton Ave., East, Toronto 12, Canada.

**Light & Shadow**, Mar. 5-31st, closing Feb. 15th. Prints and slides. Forms: Ruth Penberthy, 19490 Glen Una Dr., Saratoga, California.

**Melbourne**, Mar. 20-29th, closing Feb. 17th. Prints and slides. Forms: Allen G. Gray, 101 Nicholson St., East Oberg, Victoria, Australia.

**Lake Erie**, Mar. 6-12, closing Feb. 21. Slides. Forms: Morton Strauss, APSA, 2619 Edgerton Rd., University Heights 18, Ohio.

**Montreal**, Mar. 11-April 2, closing Feb. 27. Slides. Forms: Gino Maddalena, 1262 Place Royale, St. Martin, Que., Canada.

**San Francisco**, March 17-31, closing March 6. Slides. Forms: Sherry Ballard, Box 170, Montara, Calif.

**Saguaro**, April 9-15, closing Mar. 20. Slides. Forms: Mrs. Sarah B. Foster, 1511 East Edgemont, Phoenix, Arizona.

**New Zealand**, April 3-13, closing Mar. 25. Slides. Forms: Gordon E. Price, P. O. Box 2952, Auckland, New Zealand, or A. Singleton, 8 Applebury Rd., Blackpool, North Lancashire, England, or Anne Turnbull, 153 Kearney St., San Francisco 8, Calif.



**Detroit Guild**, Mar. 30-April 9, closing Mar. 21. Slides. Forms: Harold Johnson, APSA, 661 Merton Rd., Apt. 3, Detroit 3, Mich.  
**Wichita**, May 7-27, closing April 26. Prints & slides. Forms: Wichita International Exhibition, P. O. Box 591, Wichita 1, Kansas.  
**Adelaide**, May 27-June 3, closing April 22. Prints and slides. Forms: D. D. Mullins, Box 602E, G.P.O., Adelaide, South Australia.  
**Brisbane**, May 15-20, closing April 27. Slides. Forms: Dr. R. V. Knight, P. O. Box 183, Broadway, Brisbane, Australia.

#### Other Nature Shows

**Rochester**, Mar. 3-25, closing Feb. 6. Prints and slides. Forms: Robert C. McGillicuddy, 90 Avondale Rd., Rochester 22, N. Y.

## Stereo

(For listing send data to Ted Laatsch, APSA, 406 W. Clovernook Lane, Milwaukee 17, Wis.)

**Rochester**: Closes Feb. 8, 4 slides \$1.25. Forms: Robert C. McGillicuddy, 90 Avondale Rd., Rochester 22, New York.  
**Stockton-on-Tees**: Closes Feb. 10, 4 slides \$1.00. Forms: James B. Milnes, 9 Ellen Avenue, Stockton-on-Tees, England.  
**Melbourne**: Closes Feb. 17, 4 slides \$1.00. Forms: R. Kinley, 108 Landells Road, Pascoe Vale, Victoria, Australia.  
**PSA Traveling**: Closes March 18, 4 slides \$1.00. Forms: Paul S. Darnell, 411 S. Ridgewood Rd., South Orange, New Jersey.  
**Detroit**: Closes March 21, 4 slides \$1.25. Forms: Harold Johnson, APSA, 661 Merton Rd., Apt. 3, Detroit 3, Michigan.  
**Hollywood**: Closes March 22, 4 slides \$1.25. Forms: James H. Dinwiddie, 5675 W. Washington Blvd., Los Angeles 16, California.  
**Cincinnati**: Closes March 31, 4 slides \$1.25. Forms: Mrs. Ruth Bauer, APSA, 3750 West St., Mariemont, Cincinnati 27, Ohio.  
**Wichita**: Closes April 2, 4 slides \$1.25. Forms: Wichita International Exhibition of Photography, P. O. Box 591, Wichita, Kansas.  
**Denver**: Closes May 15, 4 slides \$1.25. Forms: Glen Thrush, APSA, Box 1732, Denver 1, Colorado.  
**Oakland**: Closes May 30, 4 slides \$1.25. Forms: Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.  
**Sydney**: Closes July 13, 4 slides \$1.00. Forms: Mr. W. B. Allen, 325 Pitt St., Sydney, Australia.

## PSA Competitions

**CD International Slide Competition**—Four slides, not previously accepted in exhibitions, or winners in this competition. Two classes—"A" for advanced workers, "B" for beginners. Information: Miss Virginia Goldberg, APSA, 635 Jefferson Ave., Reading 15, Ohio. Third contest closes Jan. 27.  
**CD National Club Slide Competition**—Data: Dr. J. H. Arrieta, 155-14th Ave., San Francisco, Calif.  
**CD Portrait Contests**—Next closing May 1, 1961. John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.  
**CD Travel Slide and Story Competitions**—Data: Tracy Wetherby, APSA, 116 Avenue L, Pittsburgh, Pa.  
**MPD Annual Film Competition**—Data: Charles J. Ross, APSA, 3330 Wilshire Blvd., Los Angeles 5, Calif.  
**Nature National Club Slide Competition**—Data: Mrs. Irma Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.  
**Nature Print Contest**—(Individuals) Three contests, 4 prints 5x7 to 16x20, medals and ribbons. Data: F. W. Schmidt, Dept. Med. Illus., University of Texas Medical Branch, Galveston, Tex.  
**Nature Slide Contest**—(Individuals) Four contests, three classes, either 2x2 or 2 1/2 x 2 1/2 slides. Data: Dr. B. J. Kaston, FPSA, 410 Blake Rd., New Britain, Conn.  
**PD Color Print Contest**—For PD members only. Data: Mrs. Happy K. Hamilton, 9 Binney Lane, Old Greenwich, Conn.  
**PD Fifth Landscape Contest**—Data: Lloyd Gregory, 331 Hillside Village, Dallas, Texas.  
**PD International Club Print Competition**—Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.  
**PD Print of the Month Contest**—For PD members only. Data: Miss Alicia Parry, APSA, 609 Sedgewick Drive, Syracuse 3, N. Y.  
**Stereo Emde Slide Sequence**—Data: Frederick Adams, 700 Bard Avenue, Staten Island, N. Y.  
**Stereo Individual Competition**—Beginners and Advanced classes. Four slides. Contests close Jan. 9, March 6 and May 8. Data: Hilbert J. Wagner, Rt. 1, Daniels Drive, Germantown, Wis.  
**Stereo National Club Competition**—Jan. 15, April 15 and July 15 closings. Data: E. K. Metzdorf, 2222 Pennsylvania Ave., Topeka, Kansas.  
**TD Traveling Exhibits**—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Tops. Data: Art Hansen, Box 82, Parlin, N. J.

## PSA Services Directory

### PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 2, Pa.)

#### Editors:

**PSA Journal**—Robert L. McIntyre, FPSA, 1822 Leland Ave., Chicago 40, Illinois.  
**Color Division Bulletin**—Mrs. Claire Webster, APSA, 2 Hillcrest Court, Berkeley 5, California.

## Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

### Aids and Standards

**Color**—Adolph Kohnert, APSA, W. Main St., Amenia, N. Y.  
**Nature**—T. R. Farrington, FPSA, 10300 S. Fairfield Ave., Chicago 55, Ill.  
**Photo-Journalism**—Daniel Zirinsky, 383 Pearl St., Brooklyn 1, N. Y.  
**Pictorial and Color Prints**—Alfred W. Hecht, APSA, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.  
**Stereo**—John Paul Jensen, APSA, 8000 S. Merrill Ave., Chicago 17, Ill.

### Master Mailing List

**Color**—Ray O'Day, c/o Pier 84 South Philadelphia 48, Pa.  
**Color Prints**—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

## Services to Individuals

\*For Competitions see "PSA Competitions"

### PSA Services

**Chapters**—John Sherman, FPSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.  
**Travel**—Tom Firth, FPSA, Trappe, Md.  
**Travel Aids**—Mrs. Caryl Firth, FPSA, Trappe, Md.

### Division Services

#### Color Division

**CD Membership Slides**—Mrs. Elva Hayward, 3631 Rose Ave., Long Beach 7, Calif.  
**Exhibition Slide Sets**—East: Robert G. Byrne, Jr., 21-A Rock Avenue, Swampscott, Mass. Central: Henry Rush, 7400 Merrick Street, Shreveport, Louisiana. West: Mrs. Marion Roberts, 15212 Giordano, La Puente, California. Canada: C. K. Cucksey, 11 Buckingham Avenue, Chatham, Ontario, Canada.  
**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.  
**Star Ratings**—Mrs. Marian Neill, 3948 1/2 West Avenue 40, Los Angeles 65, California.  
**Slide Circuits**—John W. Cates, 2503 Juan Street, San Diego 10, California.  
**International Slide Circuits**—Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N. Y.  
**Slide Study Groups**—Mrs. Marion Troup, 44 North Waiola Avenue, La Grange, Illinois.

**Cine-Reporter**—George Merz, FPSA, FACL, 1443 Harrison St., Hollywood, Fla.

**Nature Shots**—Elizabeth Kaston, Mrs. B. V., 410 Blake Road, New Britain, Conn.

**P-J Bulletin**—Joseph Fabian, 252-39 Brattle Road, Little Neck, N. Y.

**Pictorial Division Bulletin**—Moorie Roberts (Mrs. Glen), 15130 Ashland Ave., Harvey, Illinois.

**Stereogram**—Dorothy Hodnik (Mrs. Conrad), 2030 E. 72nd Place, Chicago 49, Ill.

**PS&T**—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

**Camera Club Bulletin**—Alva L. Dorn, APSA, 3823 Dale St., Kalamazoo, Mich.

**TD Newsletter**—Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

## Who's Who

**Color**—Mrs. Pearl Johnson, APSA, 661 Merton Rd., Detroit 3, Mich.

**Color Prints**—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

**Nature**—Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill.

**Pictorial**—N. American, Ken Willey, APSA, 701 Fifth St., Lyndhurst, N. J. Overseas, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

**Stereo**—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kansas.

### Motion Picture Division

**Annual Film Competition**—  
**Film Library**—John J. Lloyd, APSA, 355 Colorado Pl., Long Beach 14, Calif.  
**Book Library**—Ed Greer, 4916 Silver, Kansas City 6, Kansas.  
**Film Analysis and Judging Service**—Ernest F. Humphrey, APSA, 274 So. Seneca Blvd., Daytona Beach, Fla.  
**Tap Library**—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.  
**Technical Information**—W. Messner, APSA, AACL, 999 Garrison Ave., Teaneck, N. J.  
**Instruction Slide Sets**—East—R. H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, New York. West: Lee F. Fuller, 1171 East Seneca Street, Tucson, Arizona. Canada: Dr. W. Aubrey Crichton, 78 Main Street East, Grimsby, Ontario.  
**International Slide Competitions**—  
**Permanent Slide Collection**—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

(Continued on next page)

## Whom To Write

**SALONS**—Write the person listed for forms. Note that salons are on the list for months ahead and that additions are made every month. Allow yourself plenty of time to get the forms and ship your entry.  
**SERVICES**—Write the person listed. If in doubt, several Divisions list under "Membership" the person who can steer you to the correct source of information. Note separation of services for Individuals and services for Clubs. "Individuals" includes only PSA members. (All service leaders are requested to notify the Journal of address changes at the same time they notify Headquarters.) Names and addresses of Division and Zone heads are listed under the Board of Directors on page 6. Write them if your question covers other subjects.

Have You Enrolled Your New Member?

# PSA Services Directory

Services to Individuals (continued)

## Nature Division

**Instruction Slide Sets—East:** Norman E. Weber, APSA, Bowmanville, Pa. **West:** Bernard G. Purves, APSA, 1781 Hollyhill Lane, Glendora, Calif. **Canada:** Mary W. Ferguson, APSA, (Mrs. J. K. W.), 76 Kilbarry Rd., Toronto 7, Ont.

**Exhibition Slide Sets—East:** Gilbert R. Lehmbeck, APSA, 19310 Eastwood Dr., Harper Woods 36, Mich. **West:** Francis A. Kingsbury, Ponca, Neb. **Canada:** Mary W. Ferguson, APSA, (Mrs. J. K. W.), 76 Kilbarry Rd., Toronto 7, Ont.

**Print Sets—George Brewster,** 2236 N. Buchanan Ave., Arlington 7, Va.

**Librarian—Albert E. Cooper,** 2868 Vane, Omaha 12, Neb.

**Hospital Project—Send slides to Chas. H. Green,** APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Star Ratings—Dr. Gordon B. White,** FPSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.

**Print Competition—**

**Identification Service—Dr. B. J. Kaston,** FPSA, 410 Blake Rd., New Britain, Conn.

**Slide Competition—**

**Slide Study Circuits—Mrs. Katherine M. Feagans,** APSA, 102 S. Summit Ave., Bremerton, Wash. (Flowers) Felix J. Henrion, P. O. Box 964, Steubenville, Ohio. (Canada) Mrs. Rae McIntyre, 14613-95th Ave., Edmonton, Alberta.

**Print Study Circuits—Le Roi Russel,** 343 Shasta, Prescott, Arizona. (Canada) Mrs. Rae McIntyre, 14613-95th Ave., Edmonton, Alberta.

**Technical Information Service—Edward H. Bourne,** APSA, 49 Woodside Drive, Penfield, N. Y.

**Commenting Service for Newer Workers—Slides,** Velma Harris (Mrs. Charles B.), P. O. Box 666, Merced California. **Prints,** Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.

**Canadian Representative—Mary W. Ferguson,** APSA (Mrs. J. K. W.), 76 Kilbarry Rd., Toronto 7, Ont.

## Services to PSA Member Camera Clubs

\*For Competitions See "PSA Competitions"

### PSA Services

**Camera Clubs—Russell A. Kriete,** APSA, 5413 Park St., Downers Grove, Illinois.

**Camera Club Council Activities—Dr. Robert M. Cochran,** APSA, 5410 Izard St., Omaha 32, Neb.

**Club Bulletin Advisory Service—Henry W. Barker,** FPSA, 392 Hope St., Glenbrook, Conn.

**National Lectures—Maurice H. Louis,** Hon. PSA, FPSA, 333 West 56 St., New York 19, N. Y.

**Recorded Lectures—Nelson Murphy,** APSA, 445 Allison Ave., Washington, Pa.

**Tops—George W. Elder,** Box 5223, Baltimore 24, Maryland

**International Exchange Exhibits—East:** Walter J. Barrus, Jr., 5 Washington Ave., Westerly, R. I. **Central:** Wilson Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. **West:** Dr. Roland Greene, P. O. Box 518, Laguna Beach, California.

## Division Services

### Color Division

**Veterans Hospital Slide-Getter Sets—Mrs. Jean Edgumbe Groff,** APSA, 40 Frankland Road, Rochester 17, N. Y.

**Exhibition Slide Sets—East:** Mrs. Gertrude Wohlman, 120 Gale Place, New York 63, New York. **Central:** Don J. Henley, 5209 Procter St., Port Arthur, Texas. **West:** Eric M. Cross, 589 Callan Ave., San Leandro, Calif. (Incl. Alaska & Hawaii.) **Canada:** C. K. Cucksey, 11 Buckingham Ave., Chatham, Ontario.

**Slide Set Directory—Miss Grace Custer,** 3420 N. Meridian, Indianapolis, Ind.

**Color Slide Circuits—J. Sheldon Lowery,** Rte. 1, Box 133, Davis, Calif.

## Photo Journalism Division

**Journalism Circuits—Don Mohler,** APSA, 25291 Richards Ave., Euclid 23, Ohio.

**Critiques—Lewis E. Massie,** P. O. Box 745, Del Mar, Calif.

**PJ Membership Information—Robert L. Steingarten,** 690 Academy St., New York 34, New York.

**PJ Library—Mrs. Toni Stibler,** 410 52nd Street, Brooklyn 20, N. Y.

**PJ Honors & Awards—Alfred C. Schwartz,** FPSA, 38 Avis Drive, New Rochelle, N. Y.

**PJ Aids and Standards—Daniel Zirinsky,** 383 Pearl St., Brooklyn 1, New York.

## Pictorial Division

**PD Information Desk—Miss Shirley Stone,** 8 E. Pearson St., Chicago 11, Illinois.

**American Portfolios—Mrs. Barbara M. Sieger,** APSA, 200 Braunsdorf Rd., Pearl River, N. Y.

**Fotos International—Ed Willis Barnett,** APSA, 2323 Henrietta Rd., Birmingham 5, Ala.

**Canadian Portfolios—Gino Maddalena,** 1262 Place Royale, St. Martin, Laval Co., Que.

**Color Print Activities—Mrs. Catherine C. DeLanoy,** 50 Valley Rd., Montclair, New Jersey.

**Star Ratings (Color Prints)—Harry Baltaxe,** APSA, 91 Payson Ave., New York 34, N. Y.

**Color Print Sets—Paul Clark Clough,** 24 East Eager Street, Baltimore 2, Maryland.

**Hand Colored Print Portfolios—Mrs. Barbara M. Sieger,** APSA, 200 Braunsdorf Road, Pearl River, N. Y.

**Color Print Portfolios—Mrs. Barbara M. Sieger,** APSA, 200 Braunsdorf Road, Pearl River, N. Y.

**Star Exhibitor Portfolios—Dr. Robert M. Cochran,** APSA, 5410 Izard St., Omaha 32, Nebraska.

**Portrait Portfolios—Miss Dorothy Kluth,** 2415 W. Birchwood Ave., Chicago 45, Illinois.

**Portfolio Clubs—Sten T. Anderson,** FPSA, 3247 Q. St., Lincoln 3, Nebraska.

**Picture of the Month—**

**Award of Merit (Star Ratings)—Mrs. Leta M. Hand,** APSA, 1927 Devonshire Ave., Lansing 10, Mich.

**Personalized Print Analysis—Paul Yarrows,** 343 State Street, Rochester 4, New York.

**Salon Workshop—John T. Caldwell, Jr.,** APSA, P. O. Box 4682, Fondren Sta., Jackson, Miss.

**Salon Labels—(Enclose 4¢ stamp)** Mrs. Margery Barrett, 239 Columbia St., Adams, Mass.

**PD Membership Information—East:** Mrs. Min Sapor, APSA, 1114 Norris Ave., New York 56, N. Y. **West:** Edward P. Jones, 1512 Lyndon St., South Pasadena, Calif.

**PD Lending Library—Miss Suzanne Chevrier,** 370 E. 69th St., New York 21, N. Y.

**Firth Landscape Contest—**

**PD Service Awards—Richard B. Heim,** APSA, P.O. Box 7095, Orlando, Florida.

**All Animal Portrait Portfolios—Miss Dorothy Kluth,** 2415 W. Birchwood Ave., Chicago 45, Illinois.

**Hand Colored Portrait Portfolios—Miss Dorothy Kluth,** 2415 Birchwood Ave., Chicago 45, Illinois.

## Stereo Division

**Newcomer's Committee—Clair A. England,** APSA, 1884 San Antonio Ave., Berkeley 7, Calif.

**Personalized Slide Analysis—Fred Wiggins Jr.,** APSA, 438 Meacham Ave., Park Ridge, Ill.

**Individual Slide Competition—**

**Realist Slide of the Year Award—Dale L. Smith,** 2185 Ridge Rd., W. Rochester 13, N. Y.

**Slide Circuits—Larry A. Dormal,** 17301 Ardmore Avenue, Detroit 35, Michigan.

**Slides for Veterans—Miss Marjorie Price,** 503 W. 121st St., New York 27, N. Y.

**Slides for Handicapped Children—Harry McGillicuddy,** 116 Truesdale St., Rochester 13, N. Y.

**Star Ratings—Miss Helen Brethauer,** 4057 Masterson St., Oakland 19, Calif.

**SD Membership Information—Mrs. Pearl Johnson,** APSA, 661 Merton Road, Apt. 3, Detroit 3, Mich.

**SD Membership Slide—John C. Stick,** APSA, 1701 S. Bushnell Ave., So. Pasadena, Calif.

**Emde Slide Sequence Contest—**

**Subject Slide Sets—Henry H. Erskine,** APSA, 1282 Sherwood Rd., Highland Park, Ill.

**International Circuits—Lee M. Klinefelter,** 1800 La Salle Ave., Norfolk, Va.

**Foreign Stereo Slides—Helen Erskine (Mrs. Henry K.),** 1282 Sherwood Road, Highland Park, Ill.

## Techniques Division

**Photographic Information—Carl Reed,** 4601 Washington Dr., Binghamton, N. Y.

### National Club Slide Competition—

**Judging Service—Mrs. Pauline Bodle,** 59 Spring Brook Road, Morristown, N. J.

**Photo Essay Workshop—A. Blair Thaw,** 5037 Millwood Lane N.W., Washington 16, D. C.

### Motion Picture Division

**Film Library—John J. Lloyd,** APSA, 355 Colorado Pl., Long Beach 14, Calif.

**Tape Library—Markley L. Pepper,** 3620 Newton St., Denver 11, Colo.

**Film Analysis and Judging Service—Ernest F. Humphrey,** APSA, 274 So. Seneca Blvd., Daytona Beach, Fla.

## Nature Division

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**Librarian—Albert E. Cooper,** 5010 N. 36th St., Omaha 11, Neb.

**Hospital Project—Send slides to Chas. H. Green,** APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Veterans Hospital Slide-Getter Sets—Mrs. Jean Edgumbe Groff,** APSA, 40 Frankland Road, Rochester 17, N. Y.

**National Club Slide Competition—**

## Pictorial Division

**American Exhibits—East:** Les Buckland, 343 State St., Rochester 4, N. Y. **Central:** Dr. C. F. Wadsworth, 608 Brown Bldg.,

Wichita, Kansas. **West:** John Wippert, 12237 E. Kerrwood St., El Monte, Calif. **Northwest:** Al Deane, 5022—50th Ave., S.W., Seattle 16, Wash.

**Club Print Exchange Directory—E. G. Rutherford,** 1505 College Ave., Racine, Wis. **Club Print Judging Service—West:** Don E. Haasch, 3085 Teton St., Boise Idaho. **East:** Robert B. Porter, 2107 Sixth St., Palmetto, Fla.

**International Club Print Competition—**

**Portfolio of Portfolios—Mrs. Gretchen M. Wippert,** APSA, 12237 E. Kerrwood St., El Monte, Calif.

**Salon Practices—Alfred W. Hecht,** APSA, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

**Salon Instruction Sets—Harold B. Spriggs,** Livingston Manor, N. Y.

**Color Print Activities—Mrs. Catherine DeLanoy,** 50 Valley Road, Montclair, N. J.

**Color Print Sets—Paul C. Clough,** 24 E. Eager St., Baltimore 2, Md.

**P. D. Medals available to PD member clubs ONLY—price \$2.50.** Send to George J. Munz, FPSA, 37 Homestead Place, Bergenfield, N. J.

## Stereo Division

**Club Slide Circuits—Roland S. Stroup,** 142 N. E. Home, Bartlesville, Okla.

**National Club Stereo Competition—**

**Local Programs—Harold Johnson,** APSA, 661 Merton Rd., Apt. 3, Detroit 3, Mich.

**Traveling Salons—Paul S. Darnell,** 411 S. Ridgewood Rd., S. Orange, N. J.

**International Services & Activities—Walter J. Goldsmith,** APSA, 24 Fifth Ave., New York 11, N. Y.

**Subject Slide Sets—Henry H. Erskine,** APSA, 1282 Sherwood Rd., Highland Park, Ill.

**Club Services—Marjorie Griffin,** 4020 Norbourne Blvd., Louisville 7, Ky.



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 1

## POSE PRETTY, PLEASE

The pose may push or stretch parts of a model's body, flattening curves or emphasizing them. Here's how to control this phenomenon for better pictures

By F. E. "DOC" WESTLAKE, APSA

M. Photog., St. Petersburg, Fla.

Eighth of a Series

AS I REMEMBER IT, when Lady Macbeth yelped "Out damned spot!" she was trying to erase the tell-tale signs of a grievous error in judgment. By a wild stretch of imagination, she might have been Joe Cheese-cake Maker trying to eradicate "spots" which are just as indelible once the shutter is snapped. Such spots are created by posing a subject in such a manner that parts of the body are pushed or stretched. The result is loss of curves and contours where we have a right to expect to find them.

This month we found Grace Harrington, a St. Petersburg, visiting friends at the local Doctors Motel pool. She agreed to a modeling session, and here we have a few of the many possible results.

In Fig. 1 we find Grace at poolside, sun-bonnet in hand, as have stood a thousand Graces before her. Examination of parts of her figure shows no distortion; the negative was exposed with a lens of normal focal length at full-figure distance. Fig. 2 shows what hap-

pens to a nice, normal arm when the pose requires squeezing it against the body. It flattens out. In Fig. 3, muscles start to show when stress is added to the pose. This makes Grace look like a lady-rassler—which she definitely ain't.

When working with "props" it is only natural to try something different. The hat, beach ball, umbrella, and palm tree or boat to lean against—all overdone! But here is a pool ladder. We won't try the oldie to show her coming up out of the water. Instead, we'll pose her at the top in some other way. Fig. 4 shows the result: a nice, rounded calf gets flattened out like a pancake. It winds up about as interesting as a stack-of-wheats after a Christmas dinner. Fig. 5 is better. That calf is permitted to take on its natural roundness again.

The last pair of pictures can be as controversial as all-get-out! Given a bust statistic on the *low* side, a pose something like that used in Fig. 6 may do an excellent job of helping to create curves. On the other hand, if the statistics are on the *high* side, your model had best be posed as in Fig. 7. Let your conscience be your guide!



Fig. 6



Fig. 7





INDEX 160 DAYLIGHT

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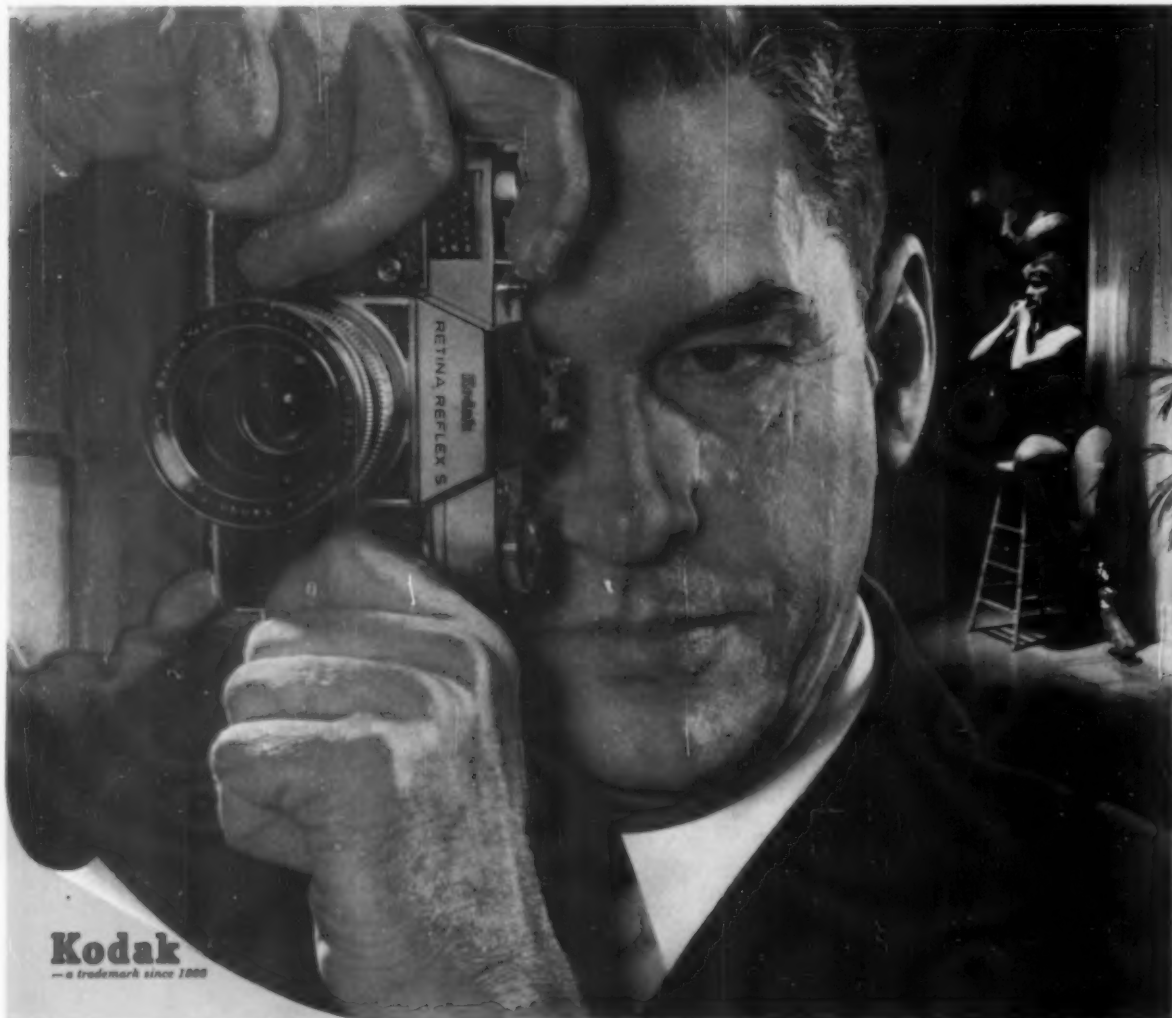
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